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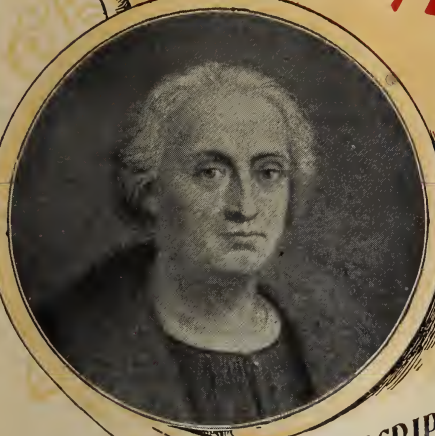

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ILLUSTRATED AND DESCRIPTIVE CATALOGUE

OF THE PORTRAITS AND MONUMENTS OF

COLUMBUS

BY WILLIAM E. CURTIS,
CHIEF OF LATIN AMERICAN DEPARTMENT.

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CHRISTOPHER COLUMBUS

HIS PORTRAITS AND HIS MONUMENTS

A DESCRIPTIVE CATALOGUE

BY

WILLIAM ELEROY CURTIS,

Director of the Bureau of the American Republics; Chief of the Latin-American Bureau and Historical Section, World's Columbian Exposition.

PART II.

CHICAGO:
THE W. H. LOWDERMILK CO.
1893.

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THE PORTRAITS OF CHRISTOPHER COLUMBUS.

EXHIBITED IN THE MONASTERY OF LA RABIDA, WORLD'S COLUMBIAN EXPOSITION

"THE LORD," wrote Christopher Columbus, toward the end of his life, "has blessed me abundantly with a knowledge of marine affairs. Of the science of the stars he has given me that which would suffice; so, also, of geometry and arithmetic. Besides this, he has granted me the mind and skill to draw globes, and indicate upon them, in their proper places, the various cities and rivers and mountains. I have studied all sorts of writings—history, the chronicles, philosophy and some of the other arts, for which our Lord has quickened my intelligence and understanding."

Although Columbus twice mentioned in his voluminous will that he was a native of Genoa, a dozen places still claim the honor of his birth, and several of them offer plausible evidence. Nothing is certain about his parentage, and his age is the subject of serious dispute. The same doubt that encircles his birth and his burial attends the various portraits that pretend to portray his features. The most reliable authorities (and the subject has been under discussion for two centuries) agree in the opinion that the face of Columbus was never painted or sketched or graven during his life. His portrait has been painted, like that of the Madonna, and those of the saints, by many famous artists, each dependent upon the verbal descriptions given of the man by contemporaneous writers, and each conveying to the canvas his own conception of what the great seaman's face must have been; but it may not be said that any of the portraits are genuine, and it is believed that all of them are more or less fanciful.

Five contemporaneous writers, who knew him, sympathized with him, and were intimately associated with his career, have left us descriptions of his features and his person.

His son, Fernando, says: "The Admiral was a well-made man, of a height above the medium, with a long face, and cheek-bones somewhat prominent; neither too fat nor too lean. He had an aquiline nose, light-colored eyes, and a ruddy complexion. In his youth he had been fair, and his hair was of a light color, but after he was thirty years old it turned white. In eating and drinking he was an example of sobriety, as well as simple and modest about his person."

Gonzales Fernandez de Oviedo y Valdez witnessed the triumph of the Discoverer at Barcelona, was present at several of his receptions, and at his interviews with the queen. "Columbus," he writes, "was a man of honest parentage and sober life. He had a noble bearing, good looks, and a height above the medium, which was well carried. He had sharp

eyes, and the other parts of his visage were well proportioned. His hair was a bright red, his complexion flushed and marked with freckles. His language was easy, prudent, showing a great genius, and he was gracious in manner."

Andres Bernaldez, who was known as "the good curate of Los Palacios," and at whose house at Grenada Columbus made his home for months at a time, wrote the "Historia de los Reyes Catholicos," and gave a description of the person of the Admiral. "Columbus," he said, "was a man of fine stature, strong of limb, with an elongated visage, fresh and ruddy of complexion, marked with freckles. He had a noble bearing, was dignified of speech, and bore a kindly manner."

Peter Martyr, or Petrus Martyris Anglerius, afterward secretary to Charles V., described the Admiral in similar terms.

Fray Bartholome de Las Casas was also an intimate friend of Columbus. From him, also, we know that Columbus had red hair and freckles, keen gray eyes and aquiline nose, a large mouth and a sad expression of countenance, which was the result of much mental suffering. From him we know, too, that he was unusually reticent, but spoke with great fervor and fluency when so inclined. He describes him, too, as a lover of justice, but quick in anger when there was reason for it.

These verbal portraits do not coincide with many of the pictures which bear the name of Columbus, and the most of them were doubtless painted without a knowledge of what had been written of his appearance. The only portrait which is positively known to have been drawn during the life of the Discoverer was a caricature, the sketch of La Cosa, the Pilot.

THE LA COSA.

No. 1. The La Cosa Vignette.

Juan de la Cosa was the pilot of Columbus, and made the first chart of the West Indies. It was drawn upon an ox-hide, and is inscribed: "*Juan de la Cosa la Fijo en el Puerto de St. Maria en ano de 1500.*" At the top, in the centre, is a rude vignette, drawn with an ordinary pen and an awkward hand, representing St. Christopher bearing the Christ child across a stream, and meant to be symbolical of Columbus carrying Christianity to the New World. It was one of the legends of the day that La Cosa intended to give St. Christopher the features of Columbus. Baron von Humboldt, who had heard of the chart, found it in Paris, in 1832, in the library of Herr Walcknaer, from whom it was purchased by the Spanish Government, and it now hangs in the Naval Museum at Madrid.

The several pictures which are intended to represent the real or the ideal Columbus may be grouped into four classes, as follows:

1. Those of the Giovio type—either copies of the portrait which

hung in the gallery of the Archbishop of Como, or drawn from verbal descriptions given of the Admiral by his contemporaries, upon which that was undoubtedly based.

2. The De Bry type, representing Columbus as a Dutchman.

3. The portraits with beards and costumes of the century subsequent to his death.

4. The fanciful pictures without pretense to authenticity.

THE GIOVIO.

No. 2. The Giovio Portrait, from an old Engraving.

Paulus Jovius, or Paolo Giovio, as the name is given in Italian, was the Archbishop of Nocera. He was a man of wealth, and of literary and artistic tastes. He was twenty-three years old when Columbus died. On the banks of Lake Como he erected a magnificent palace, which is said to have occupied the exact site of Pliny's villa. Attached to his palace was a gallery, in which hung the most famous private art collection of that age. It was particularly rich in portraits, and as Giovio was

an ardent admirer of Columbus, a portrait of the latter hung in a conspicuous place. Fueillet de Conches, a learned modern French writer, says there were two portraits of Columbus in the collection, but an Italian author named Ticozzi, who described it in eight large volumes, published in 1546, mentions only one. The collection was subsequently described by Vasari in his "Lives of the Painters," published at Florence in 1568. He alludes to but one portrait of Columbus, and accepts it as genuine, but does not name the artist, or give the time when or place where it was painted.

It is known that in 1552 Cosmo di Medici and the Princess Hippolyti Gonzaga sent Cristofano dell Altissimo and Bernadino Campo, both competent artists, to Como, to copy the portrait of Columbus; and that in 1550 Ferdinand I. of Austria did the same. About 1613 the collection of Giovio was divided among his descendants, and the pictures were widely scattered. It is impossible to trace them at this day, but five of the existing portraits of Columbus are claimed to have been the original of the Archbishop's gallery. Circumstantial evidence is presented in support of each; but if the Giovio portrait was so often copied as above stated, the origin of the several claimants is explained.

The Giovio portrait was used to illustrate a eulogy upon Columbus originally written by Giovio in 1549, under the title "Elogia Virorum Bellica Virtute Illustrium," but the illustration did not appear until the second edition, which was published at Basle, 1575. According to De Conchas, this edition contained some very bad wood-cuts by an engraver named Perna, and Ginguere, in his "Biographie Universelle," says they were neither accurate nor well executed. The edition of 1578 contained similar portraits, engraved on wood by Tobias Stimmer, who was born at Schaffhausen in 1534. The same portrait of Columbus was described by Theobold Muller in "True and Memorable Engravings or Pictures of Well Deserved and Famous Warriors," published at Basle 1577, and also in Michel Beuther's "Pictures of Famous Emperors, Kings and Nobles," published at Basle in 1582.

CHRISTOPHORO COLOMBO
THE CAPRIOLO.

No. 3. The Capriolo Portrait.

This was engraved from the Giovian portrait, by Aliprando

Capriolo, for the "Ritratti dedi Cento Capitani Illustri," published at Rome in 1596, and was reproduced by Carderera and Navarette in their celebrated works on Columbus, as well as by many authors who accepted it as genuine. It closely resembles the engraving in Giovio's "Elogia," but is considered a more accurate and artistic piece of work.

CHRISTOPHORVS COLVMBVS
NOVARVM TERRARVM DETECTOR
PRIMVS GENVENSIS
NOVI DUM BONI
Christophorus genuit quem Genua clara Columbus
Numine perculsus quo nostro primus in alcum
Descendens pelagus, Solem versusque cadentem
Directo cursu, nostro hactenus abdita Mundo
Littora detexi, Hesperio paritum Philippo:
Audenda hinc alijs plura et maiora relinquens

THE CRISPIN DE PAZ.

No. 4. The Crispin de Paz Portrait.

The portrait that hung in the luxurious palace of the Archbishop of Nocera on the banks of Lake Como was engraved for another work, "Effegies Regnum et Principium," Cologne, 1598, by Crispin de Pas, or Crispin de Passe, as the name is sometimes given, and as a work of art is

considered to surpass both the wood-cut in the "Elogia" of Giovio, and that of Capriolo. But the artist added a hood to the Franciscan frock, placed an octant in the hand, and hung a chain around the neck of Columbus. The appearance of the latter is explained by Carderera, on the ground that contemporary writers said he constantly wore over his monkish habit a chain of gold that was given him by Guacanagari, the cacique of Hispaniola.

A copy of the Giovian portrait, with the face reversed as it would appear in a mirror, was engraved for Peter Von Opmeer's "Opus Chronographicum," 1611.

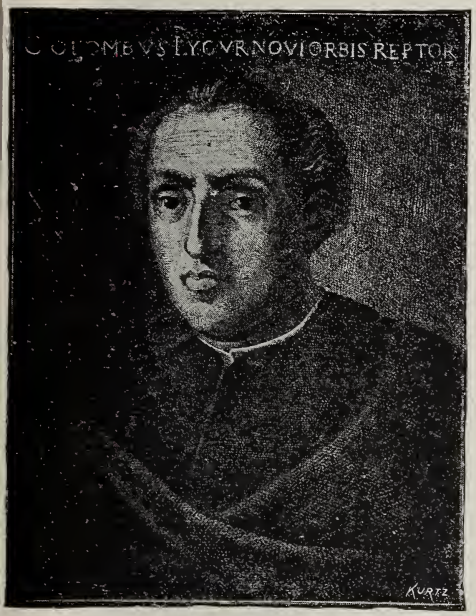
No. 6. The Florentine Portrait.

THE FLORENTINE.

While a portrait that hangs in the Uffizi Gallery, at Florence, is claimed by some writers to have been the original Giovio, there seems to be indisputable evidence that it is a copy of that work, painted about the middle of the sixteenth century by Christofano dell Altissimo, at the order of Cosmo di Medici. It is painted on a panel of wood, and is considered an admirable work of art.

When Thomas Jefferson was Minister to France, in 1784, he engaged an artist to copy "what was considered by the most competent critics to be the best authenticated likeness of Columbus." The Altissimo picture was selected, and the copy hung in Mr. Jefferson's library at Monticello until the settlement of his estate. It then passed into the hands of Mr. Israel Thorndike, who presented it to the Massachusetts Historical Society, Boston, Nov. 26, 1835. Mr. Jefferson wrote of this portrait as follows: "The Columbus was taken for me from the original, which is in the gallery of Florence. I say from the original, because that it is well known that in collections of any note—and that of Florence is the first in the world—no copy is ever admitted, and an original existing in Genoa would be readily obtained for a royal collection in Florence. Vasari names this portrait, but does not say by whom it is made."

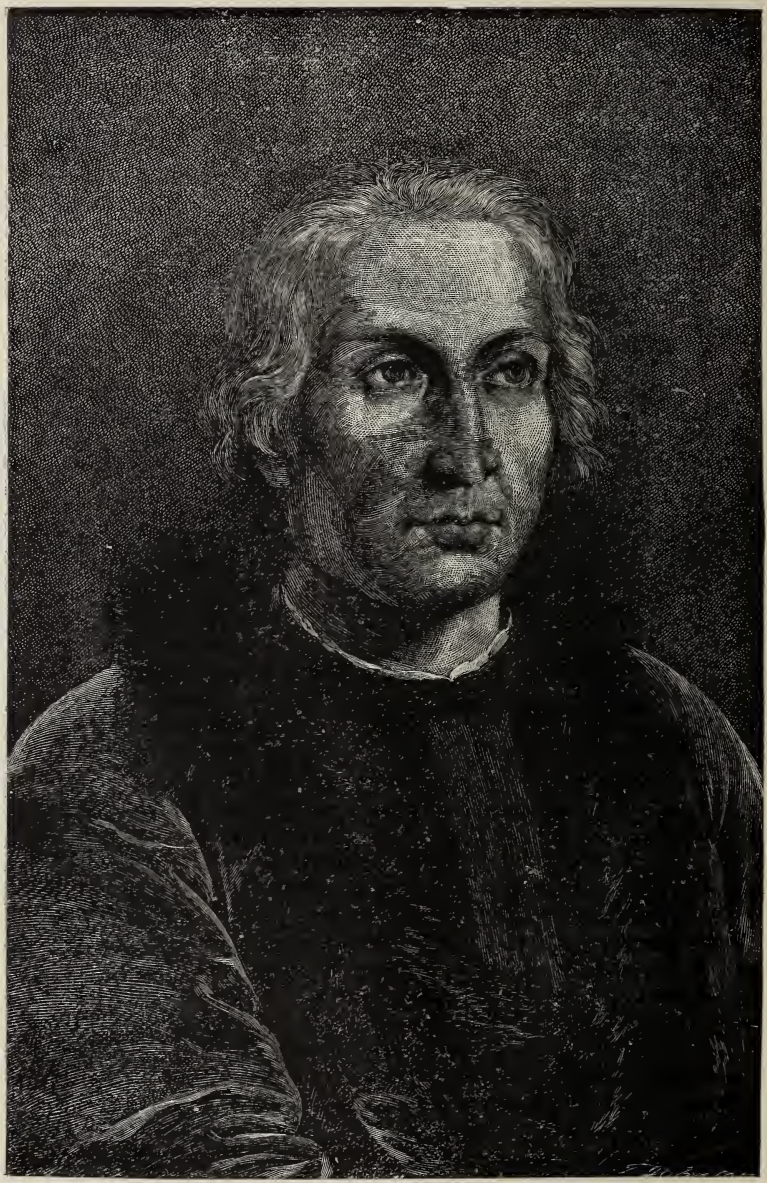
No. 7. The Yanez Portrait. Original Loaned by the Government of Spain from the National Library at Madrid, at the request of the President of the United States.



THE YANEZ.

In 1763 the Spanish Government purchased from Señor N. Yanez, of Grenada, four portraits, those of Columbus, Lope, Cortez and Quevedo, all claiming to be genuine. The portrait of Columbus was placed in the National Library, and was recognized by all critics as bearing a close resemblance to that by Altissimo, at Florence. Artists who gave it close study were satisfied that it had been tampered with, and obtained permission to make an examination. On the upper margin of the canvas were the words "Christof Columbus novi orbis inventor." When subjected to a chemical test this inscription disappeared, and another was found beneath it which read, "Columb Lygur novi orbis reptor." Further investigation demonstrated that the original had been repainted, and by some inferior artist; and upon the further application of chemicals the flowing robe with a heavy fur collar, "more befitting a Muscovite than a Mariner," as the investigators said, vanished, leaving a simple garb such as Columbus usually wore, a closely fitting tunic, and a mantle folded across the breast. The lines of the face were also changed and a new expression was disclosed.

Carderera believes this to be a copy of the Giovio portrait, also painted in Italy, perhaps that made by order of Cosmo di Medici, in 1552, or that made for the Princess Hippolyte. It is of the same size as the Altissimo portrait at Florence, and is painted upon poplar wood, which was not used in Spain, although common in Italy. The style is that of the Florentine school of the middle of the sixteenth century, and the horizontal plaiting of the toga was in fashion at that date. Its age is about the same as that of the Altissimo picture, and the portraits of Cortez, Lope and Quevedo, which were found with it, are painted on poplar panels of the same size, with the same materials, and evidently by



THE MARINE.

the same hand. De Conches pronounces it the most ancient portrait of Columbus that exists, and Señor Rios y Rios, a good Spanish authority, maintains with considerable circumstantial evidence, that the Yanez is the long lost and much desired original of the Giovian collection. Sr. Montojo, of Madrid, insists that it formerly belonged to the Council of the Indies at Seville, and was probably painted by an artist named Ibanez.

A copy of this portrait, by M. Hernandez, was secured by Gen. Lucius Fairchild, when Minister to Spain, and presented to the Historical Society of Wisconsin. It hangs in the Capitol at Madison. There is also a copy in the collection of Dr. E. M. Hale, at Chicago.

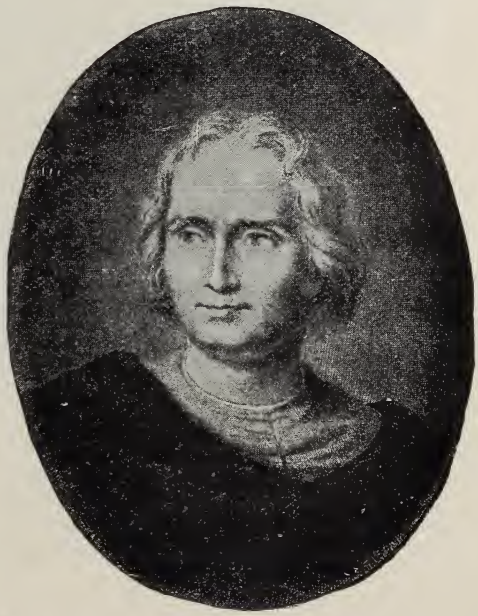
No. 8a. The Marine Portrait. Original in the Marine Museum, Madrid.

This is one of the most widely known and generally accepted portraits of Columbus, and has been used more than any other to illustrate biographies and volumes of history. It is given a conspicuous place in the Marine Museum at Madrid, and has been asserted to be a genuine portrait, painted in 1504 or 1505, at Seville, upon the return of Columbus from his fourth and last voyage, and shortly before his death. There is no testimony to sustain this claim, but there is very good evidence that it was painted during the present century, at the order of the Ministry of Marine, and that the artist used the Capriolo engraving as his model, taking the liberty to add age and signs of anxiety to the face of the Admiral.

A good copy was presented to Colby University, Maine, by the Hon. Hannibal Hamlin, while Minister to Spain. It resembles the Caprioli very closely, except that the face is turned to the right instead of the left.

No. 9. The Rincon Portrait.

A portrait of Columbus which hangs in the private library of the Queen of Spain in the palace at Madrid is said to have been painted by Antonio del Rincon, upon the return of Columbus from his second voyage, although in the long list of the works of this famous artist there is no mention of this picture. Rincon was the founder



THE RINCON.

of the Spanish school of portrait painting. He was made painter-in-ordinary to the court of Ferdinand and Isabella, who decorated him with the Order of Santiago, in 1500. He was born at Guadalajara in 1446, and was therefore contemporary with Columbus. At the time of the latter's return from his first voyage, Rincon was engaged, under the orders of Cardinal Ximenes, in decorating the University of Alcala, and had every opportunity to paint his portrait had he desired to do so. He doubtless witnessed the triumphal reception of Columbus, and Sir William Stirling Maxwell, in his "Annals of the Artists of Spain," says "he mingled with the great Navigator in the courtly throngs of the presence chamber of Isabella."

No. 10. The Cogoleto Portrait.

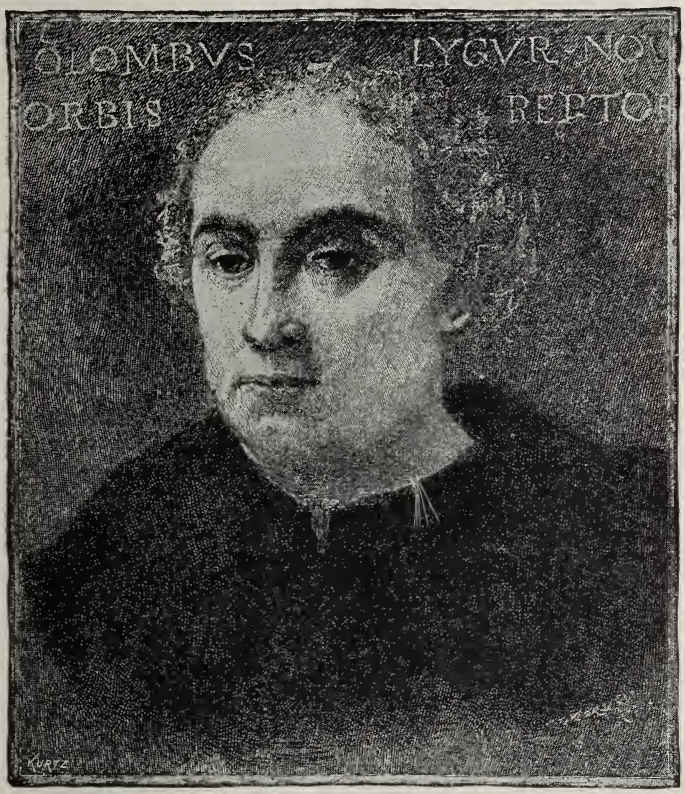
THE COGOLETO.

Cogoleto is a small town fifteen miles from Genoa, which claims the honor of having been the birthplace of Columbus. An old house on one of the principal streets bears a tablet to commemorate the fact, and visitors are shown the room in which the eyes that discovered America first opened to the light of day. The portrait, which bears no date or signature, hangs in the town hall. Its history can be traced back three centuries, and it, too, is asserted to be the original of the Giovian collection. The portrait bears a similar inscription to that of Dr. Orchi at Como: "Christoforus Columbus novi orbis repertor," but the artist is unknown.

No. 11. The Orchi Portrait.

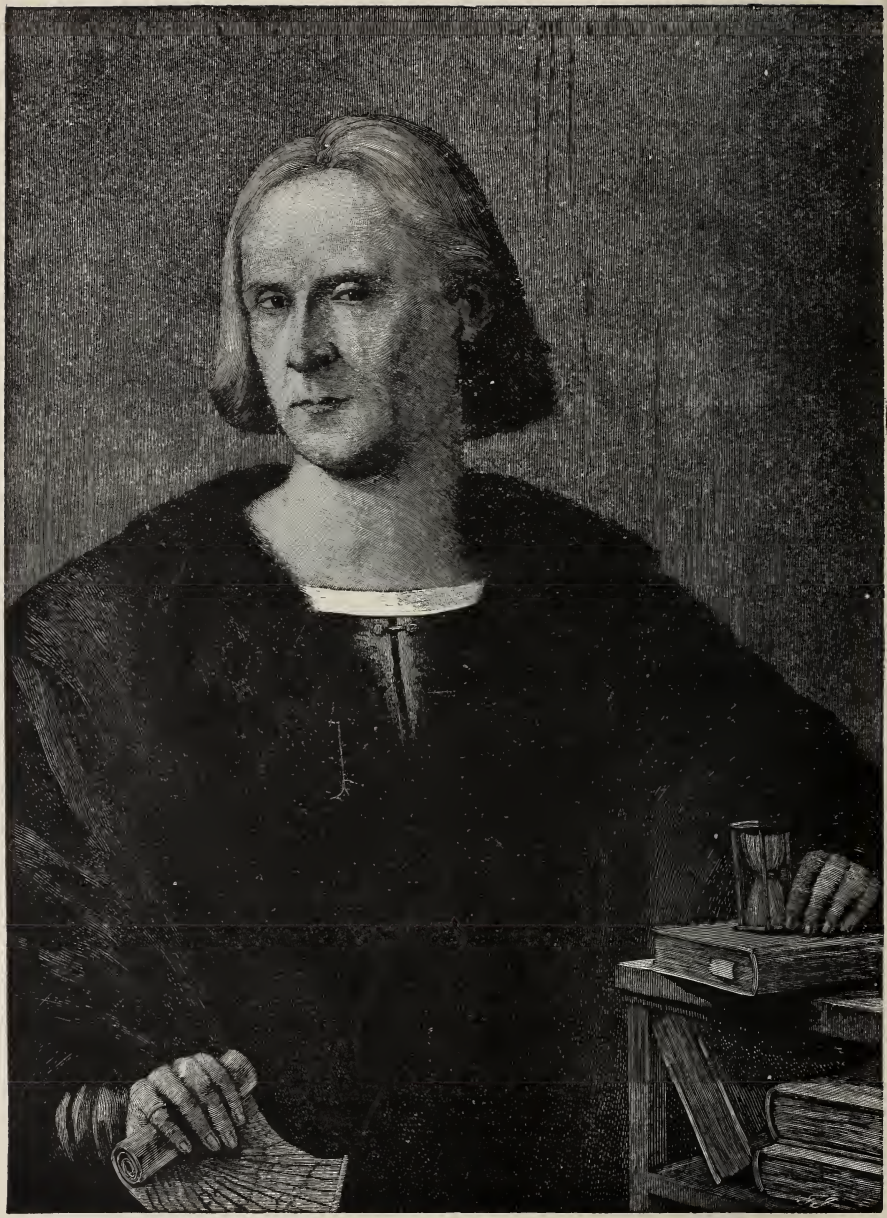
There is in possession of Dr. Alessandro di Orchi, of Como, Italy, a portrait bearing the inscription: "Columbus Lygur Novo Orbis Reptor," which is believed by many competent critics to be the original of the Giovian collection. According to Dr. di Orchi, the villa of Paolo Giovio was sold in 1600 to his nephew, Francisco Giovio, and thirteen years later the art collection was divided among the sons of the purchaser. Most of the pictures remained in the possession of the heirs of the eldest brother of the family, including the portrait of Columbus, and this was passed down, from father to son, until the last of the male line, Paolo Giovio, dying in 1849 without direct descendants, the picture of Columbus was inherited by his sister, Antonia Giovio, the wife of Dr. Alessandro di Orchi, its present owner. It has a striking resemblance to that in the Museum in Florence. It bears no signature, but has been attributed to both Sebastian del Piombo and Bartolombo Suardo. Piombo could not have painted Columbus from life, as he was only twenty-one years old when the latter died, and at the date of the alleged visit of the great Navigator to Rome he was twelve years of age, and still living at

Venice, where he was born in 1485. He removed to Rome a few years later, became a pupil of Michael Angelo, and was a rival of Rafael. He might have painted the Giovian portrait, for the Archbishop employed the best artists to contribute to his collection ; but if so it was a copy, or made from verbal descriptions. Bartolombo Suardo, or Suardi, also called Bramantino, was contemporary with Columbus, although a younger man, and reached his greatest fame in 1520. He was working



THE DI ORCHI PORTRAIT.

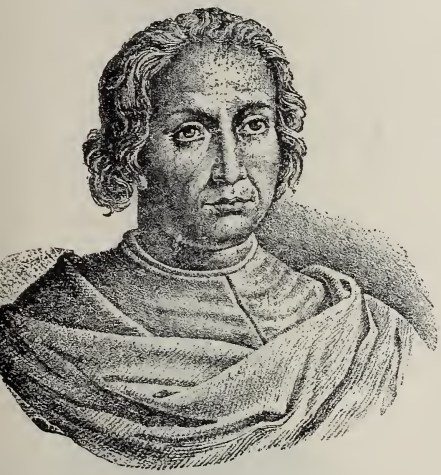
at Rome in 1513 when the Archbishop of Nocera was living. Dr. Fossati, who has given the subject considerable study, suggests that the portrait was painted in Rome, after an original sketch obtained from Bartholomew Columbus, who visited that city to intercede with the Pope in 1505. Or it may have been painted at the order of Giovio, who was frequently associated with Ferdinand, the son of Christopher Columbus, while he was in Rome in 1512.



THE LORENZO LOTTO PORTRAIT.

No. 12. The Lorenzo Lotto Portrait.

This portrait, which is recognized by experts to be as nearly authentic as any that exists, is believed to have been painted for Domenico Malipiero, a Venetian Senator and Historian, at the instance of his correspondent, Angelo Trevisan (Trivigiano), Secretary to the Ambassador sent to Spain by the Venetians in 1501, and who was in constant communication with Columbus at that time. Malipiero's manuscripts, and presumably this picture, passed into the possession of Senator Francesco Longo. The Gradenigos were the heirs of Longo, and it was from them that the Caviliera Luigi Rossi, a steward of the Duchess of Parma, purchased the portrait. Shortly before Rossi's death the picture was sold to a Signor Gondolfi, who had it restored and repaired, the badly damaged head and cap of an Indian at the right being cut out, and the canvas made square instead of oblong. From Gondolfi it passed to Signor Antonio della Rovere, from whom it was bought by Captain Frank H. Mason, United States Consul General at Frankfort, for Mr. James W. Ellsworth, of Chicago. The signature and date read: "Lawrens Lotto f. 1512." Lotto was a painter scarcely second to Titian. He was born about 1480, and reached the summit of his fame about 1522. The chart which is represented in the portrait is very nearly like the Ruysch map published in the Rome edition of Ptolemy of 1508. This portrait was selected as the model for the face of Columbus upon the World's Columbian Exposition souvenir coin, and was awarded a silver medal at the Columbian Historical Exposition at Madrid, as being the most authentic likeness of the Discoverer.



THE NAVARETTE.

No. 13. The Navarette Picture.

M. Navarette, in his "Relations des Quatre Voyages de Christopher Colomb," Paris, 1828, uses as a frontispiece a beautiful engraving of the Admiral, evidently copied from the portrait of Columbus in the Ministry of Marine at Madrid. It resembles the Capriolo, however, and wears the same costume, but the face is turned to the right instead of to the left. The engraving has an inscription which, in English, reads: "Drawn on stone from an original and contemporary portrait belonging to His Catholic Majesty, by Pedro Columbus, Duke of Veragua, a great grandson of the Illustrious Navigator."

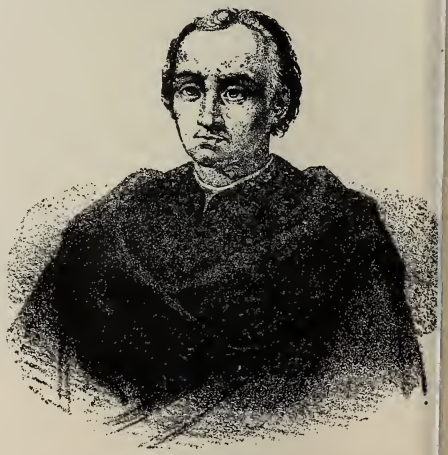
THE CANCELLIERA.

No. 14. The Cancelliera Portrait.

The family of Fidele Colombo, which sprang from the brother of Dominco, father of Christopher Columbus, owned what was known as the Castillo di Cuccaro, an ancient castle near the village of Cuccaro, in the Montserrat, Italy. In the hall of this castle was an alleged portrait of Columbus, which is said to have been painted by Antonio del Rincon, a famous Spanish artist contemporary with Columbus, and to have been brought to Italy from Spain by Baltazar Columbus, second cousin of the Discoverer, who, in the reign of Philip II., contested in the courts with other relatives for the rights, titles and dignities of Christopher Columbus. This portrait was accepted as genuine by Napione, and was used by him to illustrate his "Della Patria di Colombo" (Florence, 1805), and by Francisco Cancelliera in his "Notizie di Vristofero Colombo" (Rome, 1809). It is signed by Jean Patrini, and was engraved by Joseph Callandi. Petrini was a painter of the Milanese school and left many works of distinction. This portrait was given by the last descendant of Fidele Colombo, about forty years ago, to Count Rosely de Lorgues, of Boulevard San Germain, Rue Chanel, No. 16, Paris, the author of the well-known eulogistic life of Columbus.

No. 15. The Belvedere Portrait.

It 1579, according to written evidence, Ferdinand I., of Austria, had a copy painted of the portrait owned by Archbishop Giovio. In 1610 it passed into the possession of the Archduke Ferdinand, his son, Count of Tyrol, who was also a nephew of Charles V. of Spain. For many years it hung in the castle of Ambras, near Inspruck, in the



THE BELVEDERE.

Tyrol, but in 1805 it was returned to Vienna, where it now appears in one of the several magnificent collections of the Austrian Capital. It is a miniature in oil, painted upon a small panel of wood. De Conches says it is very old, as old as the Altissimo at Florence, and was done by an accomplished artist, but it bears no signature. It was engraved for Frank'l German poem: "Cristoforo Colombo" (Stuttgart, 1836).

No. 16. The Rohrbeck Portrait.

A young artist named Carl Rohrbeck, of Milwaukee, has produced a very excellent full length portrait of Columbus in oil, from photographs of other and more famous representations of the discoverer.

THE CEVASCO.

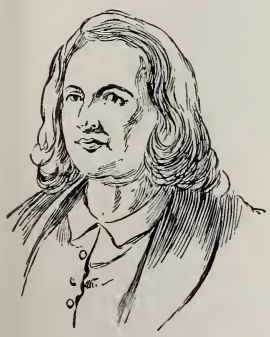
No. 17. The Cevasco Portrait.

A portrait was presented to the city of Genoa some years ago by Commendador Cevasco, that bears signs of antiquity and resembles the accepted likeness of the Discoverer, but the artist is unknown. It hangs in the Royal Palace.

No. 18. The Bossi Portrait.

The Bossi portrait of Columbus as a boy was first published in 1596, as an engraved medallion to illustrate a biography of Columbus; it has no claim to genuineness, but was used by Bossi in "La Vera Patria e la Vita di C. Columbo." The same face appears beside that of Vespucci in a frescoed frieze in the Municipal Palace at Genoa.

THE BOSSI.



THE ARAMBURU.

No. 19. The Aramburu Picture.

A work of art, but a pure fancy, is the head of Columbus painted by Ricardo Aramburu in 1892. It is owned by Don Francisco de Paula Dominguez of Seville, and has been published widely in the illustrated papers of Spain.

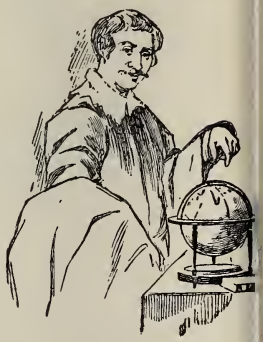
An ancient portrait in oil, on a small panel, very similar to the Yanez in the National Library of Spain, hung for many years in the palace of the Marquis de Malpica at Madrid. It lacks the sadness of the Yanez face and has more hair, but it is of the same dimensions, and de Conches pronounces it a copy. The inscription on the background is

the same. Carderera says: "Although the painting is almost three hundred years old, it is unfortunately but a copy, somewhat shorter, of the portrait placed in the series of illustrious men in the gallery of Florence, and, like that of other different persons, scattered through the city, was copied, with slight alterations either in the costume or in the age, and of the same size, during the third part of the sixteenth century and the beginning of the seventeenth, from those contained in the famous Museum founded by Paulus Giovius in his country seat at Como, precisely on the spot where Pliny, the younger, had his villa."

According to Carderera the Giovian portrait was also copied for Don Pedro de Toledo, Fifth Marquis of Villafranca, in 1601. It has the same features as the Capriolo.

In a German translation of Washington Irving's Life of Columbus appears a quaint representation of the Admiral in chains.

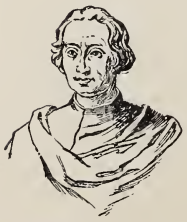
No. 21. The Rouen Portrait.



THE ROUEN.

In the museum at Rouen, France, there used to be two alleged pictures of Columbus, side by side, but as unlike as it is possible for two portraits of the same person to be, and the contrast was very amusing. In one the hair is gray and thin, and the flesh is pallid, almost livid. It is a modern canvas, presented to the city in 1851 by Paul Le Carpentier, who painted it in 1835 from the Rincon in the Queen's library at Madrid, and inscribed it, "Columbus Lygur novi orbio Repertor." A note on the back says: "This portrait was copied in wax in 1835 from the original portrait of Sebastian del Piombo, which formed a part of the collection of the Escurial, and which is attributed by some to Antonio del Rincon."

The other portrait was a sharp and vigorous piece of work, with black hair, black eyes, considerable color, and expressive features. It points a finger to a sphere resting upon a table with some books. It is attributed both to Velasquez and to Ribera, and figures in the catalogue as the work of the first-named artist. Within recent years the catalogue has been corrected, so that the picture no longer pretends to be a portrait of Columbus, but as a "Portrait of a man disserting on a globe."



THE STUPPI.

No. 22. The Stuppi Portrait.

Undoubtedly a copy in oil of the Capriolo by G. Stuppi, engraved for "Iconographia di Uomini Somminelle Scienze e nelli Arti Italiane," Napoli, 1854.

THE FONTAINE.

No. 23. The Fontaine Portrait.

Painted by J. M. Fontaine, and engraved by P. Colombo, Duke de Veragua. Published by Danlos. Evidently a copy of the Ministry of Marine portrait, with a more cheerful expression.

No. 24. The Farmer Portrait.

THE FARMER.

The portrait which has been longest in America hangs in the New York State Library, in the Capitol at Albany. It was presented to the State, in 1784, by Mrs. Maria Farmer, a granddaughter of Jacob Leister, Governor of the Province of New York in 1689, and is said to have been painted in 1592, the Centennial of the Discovery, by some Spanish artist. It bears the inscription "Ano 1592, Aet. 23," which is supposed to mean that the artist represents Columbus at the age of 23.

The inscription on the frame reads: "Columbus. The gift of Maria Farmer to the Senate of New York, 1784." The entry in the Senate Journal for that year (page 57) reads:

"A letter from Mrs. Maria Farmer, directed to his Honor, the President, offering to the acceptance of the Senate, an ancient portrait of the celebrated discoverer of America, Christopher Columbus, taken from an original painting, anno. 1592, and which has been in her family for upward of 150 years, was read.

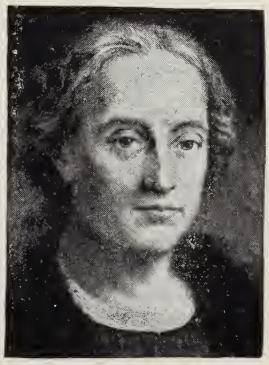
"Resolved, that this Senate do accept with grateful acknowledgments the ancient and valuable portrait offered by Mrs. Maria Farmer.

"Ordered, That the acceptance thereof be signified by the President in a letter to that lady with the thanks of the Senate."

When the Capitol was removed from New York, in 1797, this picture was left behind, and remained in New York until 1827. In that year the Clerk of the Senate was directed to remove the portrait from New York and place it in the Senate Chamber. After considerable search it was found in the garret of the City Hall and taken to Albany. In 1850 it was found to be somewhat damaged by heat, as it had been placed over the fireplace, and was sent to New York for restoration and reframing.

No. 25. The Focillon Etching.

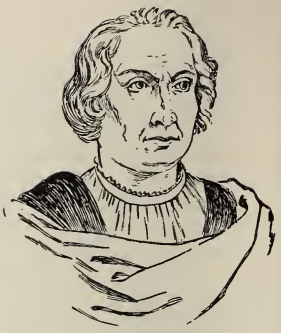
An etching has been made by F. Focillon, of Paris, after the painting in possession of Dr. di Orchi, of Como, and the portrait that hangs in the Naval Museum, Madrid. It is owned and exhibited by W. H. Lowdermilk and V. G. Fischer, of Washington, U. S. A.



THE FOCILLON.

No. 26. The Lefort Etching.

This is an artist's proof of an etching by M. Henri Lefort, from the portrait in the Marine Museum, Madrid. M. Henri Lefort, the author of this copy, was born in Paris, 1852. He was a pupil of Flameng and Courtry, and is now President of the French Society of Etchers.



THE LEFORT.

THE ZEARING.

No. 27a. The Zearing Bas-Relief.

The Zearing portrait is purely fanciful, and was made by H. H. Zearing, of Chicago, in 1890, after a close study of other portraits. The original is a bronze cast in low relief.

No. 28. Portrait of Columbus. Author Unknown.

UNKNOWN.

A dignified, but rather youthful representatation of Columbus, appears in several of his biographies, and numerous works of biography and history; but there is no knowledge of its origin or authorship, and is probably the work of some engraver.

THE HULL.

No. 29. The Hull Portrait.

Miss Esther Hull, of Danbury, Connecticut, has a portrait of Columbus which is of evident antiquity, but there is no knowledge of its age or origin. It represents Columbus of middle age, with a dove resting upon his shoulder, and there is a companion piece by the same artist, of Americus Vespucci. All the owner knows of their history is that many years ago they were left for storage with Mr. William Jaggers, of New York, with several other paintings. In 1850 the owner wrote Mr. Jaggers, from a Western State, that he had met with reverses and desired to sell his

collection. The two portraits were purchased by the father of Miss Hull, who brought them to Danbury. At the left-hand upper corner of each canvas is an inscription. On one is "Amerigo Vespucci," on the other "Cristoforo Colombo," which indicates that the artist was an Italian, but no signature can be traced. The canvas has been very frequently repaired by a delicate and skillful hand.

THE RINCK.

No. 30. The Rinck Portrait.

This portrait has a curious history. The owner is an old gentleman who lives on Clinton Place, New York. Many years ago he was a dealer in second-hand articles in New Orleans, and purchased the picture at auction. It had belonged to an old Spanish family then, and is said to have been brought by them from Cuba. He claims that it is an original, painted when Columbus was an old man, and taken to San Domingo by one of his descendants. One corner is cut off, which Mr. Rinck believes was for the purpose of identification. It was brought before the Congress of Americanists at Luxembourg in 1877, and discussed at length.

THE SAVAGE.

No. 31. The Savage Engraving.

An old engraving, which is claimed to represent Columbus, engraved by D. Edwin from a painting by E. Savage, published in the City of Philadelphia, by the painter, in 1800. The inscription is as follows:

"The Landing of Christopher Columbus. On the morning of Oct. 12, 1492, Columbus (Richly Dress'd) with a drawn Sword in his hand First set his foot on the New World, which he had Discovered. The Portrait of Columbus is copied from the original Picture in the Collection of the Grand Duke of Tuscany at Florence."

Savage was a resident of Worcester County, Massachusetts, and his will, on file in the Probate Court of that county, shows that he painted and engraved many portraits of distinguished men. There are two portraits of Washington by him, one owned by Harvard College, and the other by the Adams family at Quincy. The engraver, Edwin, was an artist of considerable note in his day.

THE GREGORI.

No. 32. The Gregori Portrait.

In the University of Notre Dame, South Bend, Indiana, is a collection of pictures representing scenes in the life of Columbus, painted by Luigi Gregori, an Italian artist, as the gift of Father Sorin, a venerable member of the faculty. One of them represents Columbus in the costume of a Spanish courtier. The face is modeled after the accepted likeness, but it is a recent work, and offers no greater claim to attention than artistic merit.

No. 33. An Unidentified Caricature.

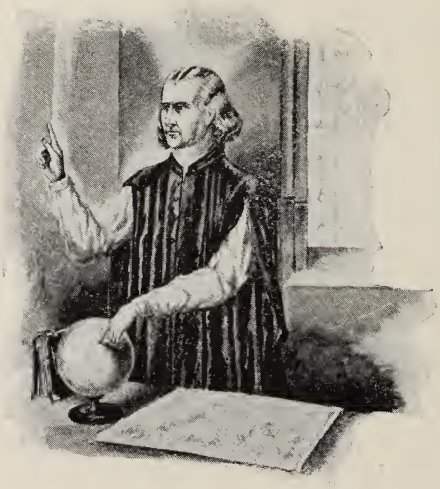
A curious freak of the imagination of some unknown artist is found in a preposterous picture that has been before the public for many years, labeled a portrait of Christopher Columbus. It bears no resemblance to any other representation of him.

UNKNOWN.

The Spanish scientific review, entitled "El Cosmos," in the editions for April 18th and 25th, 1891, gives a description of an unpublished portrait of Columbus recently discovered. The picture, according to the statement in the publication, is painted in oil, belongs to a good school, is well preserved, and experts fix the date of its origin at the beginning of the sixteenth century. It measures 48 by 40 centimeters, and reproduces the head of Christopher Columbus, with these words disposed in the following order :

Columbus	Lygvy+Nov
Orbis	Reptor

It represents a man past sixty years of age, with a high forehead and scanty white hair, pronounced cheek-bones, aquiline nose, and an unusually prominent forehead. It bears a general resemblance to the Florentine and Giovian types.



THE MELLADO.

No. 34. The Mellado Picture.

A purely fanciful portrait of Columbus appears in D. F. Mellado's translation into Spanish of Fenimore Cooper's "Columbus," published at Madrid in 1852.

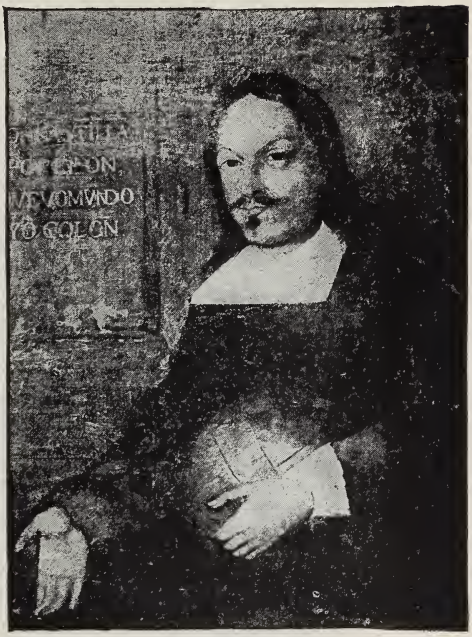
THE BRYAN.

No. 35. The Bryan Engraving.

What is claimed to be a portrait of Columbus in his youth is owned by William A. Bryan, Sandy Hill, New York, but the author is unknown.

No. 36. The Havana Portrait.

A portrait of Columbus, which hangs in the "Consistorial Hall" (Council Chamber) of the Captain General's palace at Havana, was presented to the Municipality by one of the Dukes of Veragua, a descendant of Columbus, nearly two hundred years ago. The features differ from all other likenesses, and the Admiral is given a small mustache and goatee. The garb is that of a Familiar of the Holy Inquisition. Its origin is unknown.



THE HAVANA.

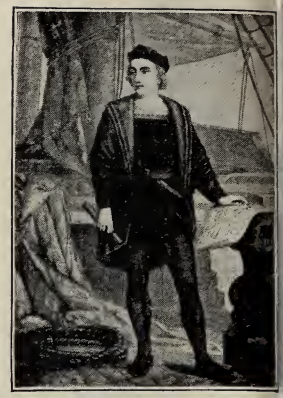
No. 37. Wood-Cut from the Goodrich Life of Columbus.

A man by the name of Aaron Goodrich, of St. Paul, Minnesota, some years ago wrote a book entitled, "A History of the Character and Achievements of the so-called Christopher Columbus," which was intended as a "protest against the further propagation of a falsehood in the name of history," and "to place in its true light the character of a man the merits of whose connection with the history of America has been magnified." This curious volume contains a picture of Columbus with a sword in one hand and a flag in the other, which was intended to be a portrait.

THE HERNANDO

No. 38. The Hernando Portrait.

A modern piece of work of much merit artistically, but bearing no resemblance to the traditional features of Columbus. It is owned by Don Mariano Hernando, of Madrid.



THE YOUTH OF COLUMBUS.

No. 39. The Youth of Columbus.
From an old print.

No. 40. The Versailles Portrait.

There were two portraits of Columbus in the great galleries at Versailles, France. One was presented by the Count de Montesquion many years ago. It bears no signature, but Feuillet de Conches, the famous French savant, who spent a great deal of time in the investigation of its origin, believes that it was painted by a student of "Jean of Bruges," Jan Van Eyck, for with its heavy Flemish face it possesses all the characteristics of his school; and it is known that his students were scattered widely over Spain and Portugal. One of the legends attached to this work is that it was painted while Columbus

THE VERSAILLES.

was at the Court of Portugal, and De Conches observes that it is entirely probable that Columbus might have sat to a Flemish painter there. It is on a small wooden panel, and is of ancient appearance. J. D. C. Gavard has reproduced it in his "Galeries Historique," and it has been beautifully engraved by Paolo Mercuri, the famous Roman artist. De Conches also believes that this portrait is the original of the De Bry (No. 46), which the latter refers to as having been stolen from the Council of the Indies. It has been reproduced thirteen times with variations, by De Bry, 1595; J. Boissard, 1650; Isaac Bullart, 1682; D. Pauli Freheri, 1688; A. Azett, 1690; Etienne Desroches, 1723; Bodonia, 1781; Luigi Bosse, 1818; Geruano Scotto, 1821; J. D. C. Gavard, 1844; P. Mercuri, 1844; Angelos Sanguieneti, 1850; Edouard Cat, 1862.

The second Versailles portrait, which is said to have disappeared during the Franco-Prussian war, was very ancient also, and plainly of Dutch origin. It was painted on a small panel of wood, 12x14 centimeters in size. It was not on exhibition, but was retained in a private room. There was an anchor on the frame, and on the right side of the figure an inscription of eight lines in ancient Dutch, which read: "Cristoff de Colomb Groots Admiral Vost Zee onder Fernand," that is, "Christopher Columbus, Grand Admiral of the Eastern Seas, under Ferdinand." The head was completely bald, and the costume a great coat, or Vitchouva, worn by sailors in the beginning of the sixteenth century. Its antiquity was evident, not only because of the materials used, but because of the costume and the style of letters and orthography of the inscription, which were not in vogue later than 1650.

No. 41. Original Portrait, Loaned by the Duke of Tallyrand at the Request of the President of the United States.

TALLYRAND PORTRAIT.

One of the most artistic of all the alleged portraits of Columbus has hung for more than a century in the chateau of Valençay, Department of Indre, France, and belongs to the Duc de Valençay de Tallyrand de Legan. It belonged to Prince Talleyrand and is an ancient work. It is claimed that it was painted by Sebastian del Piombo, and it bears his signature. Piombo lived from 1485 to 1547, and was an artist of great fame. His family name was Luciano. His usual signature was Sebastian Venetus Faciebat. The picture bears the following inscription:

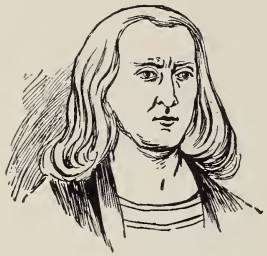
"Haec est effigies Liguri Miranda Columbi antipodum primus rate qui penetravit in orbem. Sebastianus Venetus facit."

The National Gallery at London has a "Resurrection of Lazarus," bearing the same signature as this portrait.

In the National Library, Paris, is a copy of the Tallyrand portrait, of which the engraver is unknown.

No. 42. The Julienne Portrait.

A modern fancy, painted in 1891 by M. Julienne, a celebrated artist of Madrid. It does not claim to be anything more than an ideal.



JULIENNE PORTRAIT.

No. 43. The Louis Philippe Portrait.

In 1837, King Louis Philippe of France presented to the Chapter of the Cathedral at Seville an alleged portrait of Columbus, which has since been hanging in the Library founded by Fernando Columbus in that city. It is generally regarded as an excellent work of art, although the posture and drawing have sometimes been criticised. There is no signature, and the artist is unknown.

LOUIS PHILIPPE PORTRAIT.

HERMITAGE PORTRAIT.

No. 44. The Hermitage Picture.

There hangs in the Hermitage at St. Petersburg, in that magnificent collection of art and archæology which Catherine the Great erected as her own monument, a portrait (catalogue No. 852) of a man, by Ferdinand Bal, a Flemish artist of the seventeenth century, who was a pupil of Rembrandt. It is an excellent work of art, and was purchased by Count Bandoni, of Paris, in 1780. In his catalogue it appeared as a portrait of Columbus, but in modern catalogues it appears as "The Philosopher."

In a biography of Columbus published about two hundred years ago, in the German language, appears a rude picture of a man with a battle-axe in one hand and a shield in the other, standing on the

deck of a vessel. Behind him are bags of gold, and at his left a seaman's chest. It is claimed to be an "Authentic likeness of the great Discoverer."

No. 46. Fac-Simile of the De Bry Picture.

In the preface to his famous work, "Grand et Petit Voyages," published at Frankfort, 1595, familiarly known as "De Bry's Voyages," the author says:

"Theodore De Bry sends help to the reader. In a former number of the History of America, containing not only a written account of wonder-

QVI RATE VELIVOLA OCCIDVOS PENETRAVIT AD OS
PRIMVS ET AMERICAM NOBILITAVIT HVMVM
CHRISTOPHORVS COLVMBVS LIGVR INDIARV PRIM INVEI
ASTRORVM CONSVLT ET IPSO NOBILIS AVSV
CHRISTOPHOR TALI FRONTE COLVMB ERAT

DE BRY.

ful and extraordinary matters relating to the recently discovered New World, but also pictorial representations, by means of drawings, of many scenes, it was stated that the discovery had been made by the persevering industry of Christopher Columbus, contrary to the expectation of all those whom he had consulted on the subject. As Columbus was a man of intelligence, and endowed with great genius and spirit, the King and Queen of Castile before his departure directed his portrait to be painted

by a skillful artist, that they might have a memorial of him in case he should not return from his expedition. Of this portrait I have had the good fortune to obtain a copy, since finishing the fourth book of this work, through a friend who had received it from the artist himself; and it has been my desire, kind reader, to share this pleasure with you, for which purpose I have caused it to be engraved in a reduced form on copper by my son, with as much care as possible, and now offer it for your inspection in this book. And, in truth, the portrait of one possessing such excellence deserves to be seen by all good men, for he was upright and courteous, pure and noble minded, and an earnest friend of peace and justice."

At another place De Bry observes that the original of his portrait was painted from life by order of King Ferdinand, and was stolen from a salon of the Council of the Indies and taken to the Netherlands. The engraving appears in all the many editions of De Bry's Voyages, and has been widely copied. It shows Columbus with a Dutch countenance, and in the earliest prints two warts appeared upon his right cheek, but they were afterwards erased. De Conches, as stated above, insists that the picture in the Versailles Gallery (No. 40) was the original from which the De Bry was engraved, with a more elaborate costume and the hair dressed after the fashion of the time.

No. 48. The Venetian Mosaic.

A mosaic portrait of Columbus was presented by the City of Venice to the City of Genoa as a peace offering to her ancient enemy when the latter joined the sisterhood of States which now constitutes the Kingdom of Italy. It is enclosed in a beautiful frame of ebony, inlaid with ivory, and is considered a remarkable work of art, although it makes no claim to genuineness and is of modern workmanship. The Giovio, Capriolo and other accepted portraits of Columbus were used as models. The portrait hangs in the Municipal Palace at Genoa.

THE VENETIAN MOSAIC.

No. 49. Original of the Bradley Portrait. Loaned by the Owner.

Mr. William Harrison Bradley, of Chicago, the United States Consul at Nice, has a portrait of Columbus, which he purchased in the winter of 1891 from the heirs of an aristocratic French surgeon and courtier named Imbert-Dolonnes, who figured conspicuously at the Court of Louis XVI. The portrait is of the DeBry type, and resembles very closely the Tallyrand canvas. During the general panic and flight which followed the inauguration of the revolution, Imbert-Dolonnes fled with the multitude of royalists to seek safety out of Paris. For some time he remained secluded at Avignon, but, hearing that many of the King's paintings and household effects were to be sold at auction, he ventured to return and save from the wreck this portrait of Columbus and copies of two Titians, which are now in the Louvre. The story has come down through the family that Imbert-Dolonnes himself set a very high estimate on the portrait and that it was a particular favorite of Marie Antoinette. The canvas is cased in an old frame. Its general tone is somewhat sombre and the "school" is unmistakably Flemish.

BRADLEY PORTRAIT.

The navigator is represented in a dark green or green-black coat and his head-dress is of the same hue. The background is filled in with a very warm and reddish brown. Across the top of the canvas is printed the legend, in simple Latin, "Christoph. Colombo, Ligur. Orbem Alterum Excogitavit et primus Visit. an. 1492." At the side of the picture appears the line from Virgil, "Et mihi facti fama sat est."

How the portrait came into the royal family of France no one knows, but it is claimed to be the original of the De Bry.

In Freherus is a sour-faced DeBry, with the head turned to the right, by Rosapina. The inscription is "Christopher Columbus Indiarum Primus Inventor."

ERSTER ERFINDER PORTRAIT.

No. 50. Wood-Cut from "Erster Erfinder der Neuen Welt jeso America genant."

THE COSTA.

No. 51. The Costa Portrait.

A type of the De Bry or Versailles appears in "Cento Ritratti de Illustri Italiani," Milano, 1825, Germo Costa, Del Germo Scotto.

No. 52. The Berwick-Alba Picture.

There are two portraits bearing the name of the family of Berwick-Alba, which at one time held the titles and dignities descending from Columbus. One of them is a painting and the other an engraving. They are generally alike, representing Columbus arrayed in highly colored silks and embroideries—a costume he never wore, and which was unsuitable to his rank and circumstances. In the painting he is represented as seated in a gorgeous chair, while in the engraving he is represented as standing, and there are some additional variations in the background. The engraving was executed with considerable spirit and vigor by the distinguished artist, D. Rafael Esteve, from a drawing made by the painter Galiano, and bears this inscription: "El quadro original fué pintado en America por Von Loo" (the original was painted in America by Von Loo). No such artist is known in the annals of American art, but there was a painter of that name in Holland a century or more ago. The late Mr. James Lenox, the founder of the Lenox Library at New York, thought well of the picture, and a copy hangs in his collection.

THE BERWICK-ALBA.

No. 53. The Jomard Portrait.

The Jomard portrait is so called in honor of a distinguished scholar and critic, M. Jomard, for many years Librarian of the Bibliotheca Nationale, Paris, who discovered it in a gallery at Vicenza, Italy, in 1844. "I saw it by chance," says M. Jomard (in Bulletin de la Societe de Geographie, Troisieme Serie Tome III, 1843) "though I was attracted by the ancient appearance of the painting, by its beauty, and by the noble character of the whole figure. * * * Drawing nearer to the painting

what was my surprise when I saw in gold letters of the style of the time, on the right angle, these two words, 'Christopher Columbus.' It will easily be believed that I lost no time in collecting all information apt to enlighten me as to its origin. Thanks to the kindness of the noble and learned Count Orti Manava, Podestat of Verona, I was soon in possession of all facts. It will be easily understood why such a treasure remained so long unknown. The family owning it kept it carefully, although unaware of its importance, the last member bequeathed it to his native city, and at his death it was placed in the public gallery."

THE JOMARD.

M. Jomard does not assert that it was painted from life, but believes it to be the work of Titian or one of his students, perhaps Domenico Campagnola, between 1530 and 1540, and gives an extended argument to sustain this opinion. It is a superior piece of art, and it has been frequently copied to illustrate modern works on Columbus and American history; but the costume is that of a courtier of the eighteenth century, and the beard as shown was never worn in that way until more than eighty years after the death of both Columbus and Titian.

No. 54. The Montanus Engraving.

This portrait first appeared in "Nieuwe en Onbekende Weereld," by Montanus, in 1671, and was copied in Ogilby's "America." Also in the 1728 edition of Herrera. It is supposed to have been painted in Nuremberg in 1661.

MONTANUS PORTRAIT.

No. 55. The Parmigiano Portrait.

There hangs in the Royal Museo Borbonaico at Naples, an alleged portrait of Columbus, which has more artistic merit than most of the others claiming to present his features, and was selected by Prescott to illustrate his Ferdinand and Isabella. It was formerly claimed to be genuine, but the best authorities now declare that it is not a portrait of Columbus at all, but of one Gilberto di Sassuolo, an Italian statesman and scholar who lived in Naples from 1502 to 1570. There is no doubt that it was painted by Francesco Mazziolo, who took the name of Parmigiano in honor of his native city, Parma. He was born in 1503, so that he was but three years old at the death of Columbus, and he died in 1540. He was a student of Rafael, and produced many great works, including a portrait of Americus Vespucci, which was also fanciful. Both the so-called Columbus and the Vespucci portraits were executed at Parma in 1527, at the order of Cardinal Alexander Farnese, and remained as decorations of his palace for many years. The King of Naples succeeded to the Farnese estates, and removed the painting to the Royal Museum some years later. The portrait of Columbus is a rare example of art, but it does not bear the slightest resemblance to the features of the Admiral as described by his contemporaries; nor is the garb such as was worn in Spain at the time he lived. Beautiful copies of both the Columbus and Americus portraits, by Antonio Scardino, were presented to the Antiquarian Society of Worcester, Mass., in 1853, by Mr. Ira M. Barton.

PARMIGIANO PORTRAIT.

No. 56. The Antonio Moro Portrait.

Another beautiful work of art, whose artistic authenticity is fully established, is the portrait of Columbus purchased by Mr. Charles F. Gunther, of Chicago. It was painted by Sir Anthony Moore, an artist of English origin, known in Spain as Sir Antonio Moro, and in Flanders as Chevalier Antonius Moor von Dashhorst, who was born in 1519, and died in 1581. Wornum regards him as "in every respect the best portrait painter of his time," and says that he represented in perfection the school of Flemish art at the time of Rubens and Rembrandt. Waagen, also an acknowledged authority, places him in the first rank among the masters of his epoch. He visited Madrid in 1552 at the request of Charles V. to paint the portraits of the Royal family. The Madrid Gallery contains some excellent examples from his brush, especially that of Queen Mary of England. He remained there until the time of Philip II., when for some slight offence, said to have been heretical utterances, he was denounced to the Inquisition. He escaped from Spain, however, and spent the rest of his life in Flanders. This portrait was painted about 1570, from a miniature of Columbus said to have been in the possession of the Royal Family at Madrid, at the order of Margaret of Parma, Regent of the Netherlands under Philip II. Margaret was the natural daughter of Charles V. of Spain and Margaret von Gest, a lady of his court, and was in turn the wife of Alassandro di Medici, Duke of Florence, and Octavio Farnese, Duke of Parma. She was the mother of Alessandro Farnese, the famous cardinal, for whom the Parmigiano portrait of Columbus, now at Naples, was painted. The Moro portrait was removed to Spain when the Spanish Court abandoned the Netherlands, and it is said to have hung in the cabin of one of the vessels of the Spanish Armada during the famous sea fight of 1588. The vessel which carried it went to pieces on the Cornish coast of England, and the owner of the adjoining estate kept the picture as his share of the wreckage. From that date to the middle of the present century it remained in the possession of the same family, when it was purchased by William Cribb, of Covent Garden, London. His descendants sold it to Mr. Charles F. Gunther, of Chicago. The portrait was engraved in 1850, and was used by Irving to illustrate his Life of Columbus. It is painted upon a panel of wood, about three feet by two in size, and bears in faint letters the inscription "Ch. Colombo." The frame in which it is enclosed is a marvelous piece of carving and appears to be as old as the painting.

MORO PORTRAIT.

CLADERA PORTRAIT.

No. 57. The Cladera Portrait.

In the building known as the Longa, at Seville, which was formerly the Royal Exchange, are kept the archives of the Council of the Indies—a committee of churchmen and politicians who had charge of the spiritual and temporal welfare of the New World for two centuries. Hanging over the principal entrance is a portrait of Columbus, representing him in ruff and armor, with a full, young face, like a courtier of thirty years, and a mustache and imperial. This portrait was used as the model for the tablet that conceals the burial-place of the alleged remains of Columbus in Havana. It was also used by Don Cristobal Cladera as a frontispiece to his Historical Investigations concerning the Discoveries of the Spaniards on the Ocean in the fifteenth and the principal part of the sixteenth centuries, published at Madrid, in 1794. The signature of the engraving is "Bart Vasque la Grabo, 1791." The picture has been copied many times; but it is supposed to be an original of Luis Columbus, or some other member of the family, instead of the Discoverer.

THE BRIERA

No. 58. The Briera Portrait.

A portrait by Simeon Briera, and engraved by Antonio Carnercero in 1764, is evidently a copy of that just described, except that a globe has been introduced.

THE BAINBRIDGE.

No. 59. The Bainbridge Portrait. Loaned by the Owner.

An interesting old picture is owned by Mr. R. Somers Hayes, No. 39 West Thirty-eighth Street, New York City. It is said to have been painted by one Cortez, a pupil of the famous Velasquez. It resembles the Cladera portrait, and is painted on a cedar panel. It belonged to an old Valencia family. Bernard Henry, who was Consul of the United States at Gibraltar in 1804, married into the family, and obtained the picture by inheritance. He presented it to Commodore Bainbridge of the United States Navy, from whom it was inherited by his grandson, Mr. Hayes.

No. 60. The Munoz Portrait.

In his celebrated "Historia del Nuevo Nundo" (Madrid, 1793), in which were presented for the first time many important documents from the archives of Spain that relate to the discovery, Dr. Juan B. Munoz presents a portrait of Columbus, with a beard, an armor, and a ruff of the seventeenth century, which, like many others, bears no resemblance to the traditional or printed descriptions of his person. It was painted by Mariano Maella, probably a hundred years after the death of Columbus, and is considered simply a fancy. The original is in the collection of the present Duke of Veragua, the descendant of Columbus, and a copy hangs in the archives of the Indies at Seville. Another copy was presented to the Philadelphia Academy of Arts by R. W. Meade in 1818, but disappeared some years later and cannot be traced. Delaplaine used it as the frontispiece of his "Gallery of Distinguished Americans," published in Philadelphia in 1814.

THE MUNOZ.

No. 61. The Herrera Engraving.

THE HERRERA.

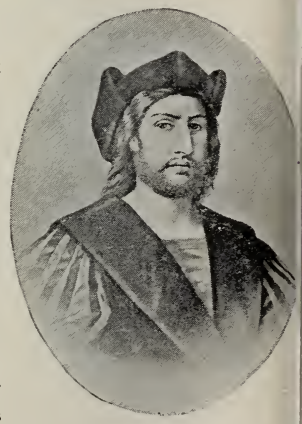
One of the standard works on early American History is Herrera's "Historia General de los Hechos," published at Madrid in 1601, and familiarly known as "Herrera's Decades." In the later editions appears a portrait of Columbus, which resembles in many respects that which Munoz adopted some years after, except that the face is turned in the opposite direction. It was accepted and copied by William Cullen Bryant and Sidney Howard Gay as a frontispiece to their "History of America," but it does not recall the appearance of Columbus as described by his son and other associates. It was also used to illustrate Grove's Life of Cardinal Wolsey, London, 1742.

No. 62. Columbus in Chains, from an old print.

No. 63. The Borghese Picture.

COLUMBUS IN CHAINS.

A portrait in the Borghese Gallery, at Rome, which is catalogued as one of Columbus, and is said to have been painted in 1519, is believed by critics to be a portrayal of the Saviour's face by some early but unknown artist. According to Carderera it was painted for Prince Alobrandine, and for a century adorned his magnificent palace.



THE BORGHESE.

No. 64. Columbus and His Sons. Loaned by the Owner. (In the Chapel.)

COLUMBUS AND HIS SONS.

Mr. William Cunningham, of London, England, has kindly loaned a vigorous portrait of Columbus and his sons, which formerly belonged to Edward Horne, of Bevis Mount, near Southampton, and was sold by him to William Thompson, Consul of the United States at the latter city for many years. Its origin and age are unknown, but it was engraved and published as early as 1794.

No. 65. The Flameng Portrait.

A picture painted by Leopold Flameng, a French artist, for the Marquis de Belloy, and purely fanciful. The collection, of which this is an example is owned by Paul Ducroque, Paris. The entire collection were used as illustrations for Belloy's "Columbus."

THE FLAMENG.

No. 66. The Mengs Portrait.

An alleged portrait of Columbus in oil, on canvas of small size, hangs in the Public Library at Concord, Mass., but it bears no resemblance to the traditional appearance of Columbus, and is unlike any other representation of him. It was presented to the Library in 1873, by Mr. A. P. Chamberlaine, of Concord, and is a copy, by Raphael Mengs, of an alleged Spanish portrait said to be by Titian. It was formerly in the collection

THE MENGS.

of Letitia Bonaparte, Napoleon's mother—"Madame Mere"—at Rome, and was purchased by Mr. Chamberlaine after her death. There is a legend that Mengs, the artist, left a record somewhere that he made a copy of a portrait of Columbus, by Titian, with but a single change in it,—the substitution of an Admiral's cloak for the armor which Titian had painted; but this record has never been found, nor is there any evidence that Titian and Columbus ever met, or that the former ever painted a portrait of the great Admiral.

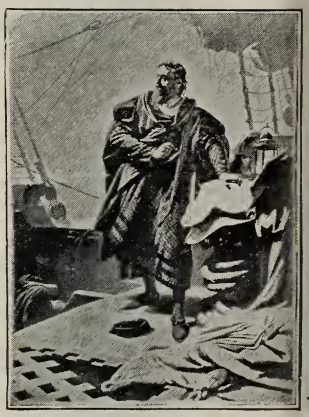
No. 67. The Giacomo Zatta Picture.

GIACOMO ZATTA.

Feuilett de Conches, the French critic, describes a portrait of Columbus by Giacomo Zatta, or Latta, as "with the hair in disorder, the nose in air, the neck stretched, the shirt collar down, and dressed in the costume of 1792." Nothing is known about the artist or where the original can be found.

No. 68. The Piloty Picture.

A picture of Columbus on the deck of his vessel, by Piloty, is in the gallery of Count Von Krack, Munich.



THE PILOTY.

No. 69. The Ptolemy Wood-Cut.

PTOLEMY PORTRAIT.

In the Venetian edition of the Cosmographia of Claudius Ptolemy, published in 1548, appears a curious picture that is claimed to represent Columbus, but the same picture had previously appeared in other publications over the title of "An Astronomer."

No. 70. The Thevet Engraving.

Andre Thevet, in his "Portraits et Vies des Hommes Illustres," which was first published in Paris in 1584, gives us a Columbus of a solemn type that looks more like an astrologer of the Middle Ages than a seaman. It is a rude wood-cut and has been frequently copied. It appears in N. D. Clerck's "Tooneal der Beroemder Hertogen," published at Delft in 1617; in North's edition of Plutarch's Lives, published at Cambridge in 1676; in Isaac Bullart's "Academie des Sciences et des Arts," published at Brussels in 1682, and in several other works of later date. Clerck says that Thevet obtained the portrait in Lisbon, and

THE THEVET.

that it was painted by a Dutch artist while Columbus was living there. Thevet went to America with the Marquis de Villegagnon in 1555, when the latter attempted to establish a French colony near the mouth of the Rio de Janeiro, and returned the year following with Bois-le-Comte, seems to have sailed northwards, and Thevet speaks of Canada and Newfoundland as if he had been there himself.

No. 72. Wood-Cut. From "Newly Opened Amphitheatre Wherein are Represented all the Nations of the Whole World." Erfurt, 1723.

No. 73. The Philopono Wood-Cut.

ERSTER ERFINDER.

Honorio Philopono, a monk of the Order of St. Benedict, published a book in 1621 based upon the narratives of the priests and monks who accompanied Columbus and later explorers. The book had the following title: "Voyage to the New World of the Western Indies, given now to the press, made by the Most Reverend Father Dom Buell, of Catalonia, Abbott of Monserrate, and Apostolic Legate *á latere* of the Holy See for the whole America, or New World, and Patriarch of the same, and his associates or brethren of the same Order of St. Benedict, sent by His Holiness the Pope, Alexander VI., in 1492, to preach the Gospel of Christ to the barbarous people of those regions, written upon the notes and statements of several authors, and illustrated with engravings."

PHILOPONO PORTRAIT.

PORTRAIT FROM DE BRY'S VOYAGES.

No. 74. Wood-Cut. From De Bry's Voyages, 1595. (See No. 46.)

No. 75. Columbus in Conversation with Americus Vespucci.

COLUMBUS' INTERVIEW WITH VESPUCCI.

While at Seville in 1505, Columbus saw a good deal of Americus Vespucci. They had become acquainted while the Admiral was fitting out his ships for his second voyage, the contract for furnishing the supplies having been awarded to a merchant named Beradi, by whom Vespucci was employed, and the latter had active charge of the business. In the meantime Vespucci had himself made two voyages to the Indies, cruising along a good deal of the northern coast of South America, and down the east coast as far as Bahia, Brazil, where the Portuguese had established a trading post. It was at the conclusion of his second voyage, in September, 1504, that Americus had written the account of his discoveries which, three years later, caused his name to be given to the New World; but there is no reason to believe that he anticipated or even hoped that his fame would be so closely linked to the western hemisphere. Nor is there evidence of the slightest rivalry or jealousy between the two voyagers. On the contrary, Columbus sent a letter to his son, on the 5th of February, 1505, by Americus, of whom he wrote: "Within two days I have talked with Americus Vespucci, who will bear this to you and who is summoned to Court on matters of navigation. He has always manifested a disposition to be friendly to me. Fortune has not always favored him, and in this he is not different from many others. His ventures have not always been as successful as he would wish. He left me full of the kindliest purposes towards me, and will do anything for me which is in his power. I hardly knew what to tell him would be helpful in him to do for me, because I did not know what purpose there was in calling him to court. Find out what he can do, and he will do it, only let it be so managed that he will not be suspected of rendering me aid. I have told him all that it is possible to tell him as to my own affairs, including what I have done and what recompense I have had. Show this letter to the Adelantado, so that he may advise how Vespucci can be made serviceable to us."

Shortly after this date Americus was appointed as a sort of general agent of the Spanish Government, at a salary of thirty thousand maravedi, about two thousand dollars a year, to superintend the fitting out of expeditions to the Indies and the north coast of South America.

LAWSON PORTRAIT.

No. 76. The Lawson Picture.

Mr. Robert Lawson, of Baltimore, Maryland, has a portrait of Columbus which he bought at an auction in 1851–2, where a number of other old paintings of a similar type were sold. Its age and author are unknown.

No. 77. The Novak Picture.

NOVAK PORTRAIT.

An old portrait of Columbus owned by Mr. Ernest Novak of New York City, which belonged to the collection of a certain antiquarian in Seville, and at his death passed into other hands. The canvas is very old, and an attempt to bring out the colors only made the picture worse.

ERSKINE PORTRAIT.

No. 78. The Erskine Picture.

An old portrait of Columbus by Gentile Bellini (1421-1507) owned by Mr. Charles Erskine, of Roxbury, Massachusetts. It is said to have been brought from England by Governor Benning Wentworth, of New Hampshire.

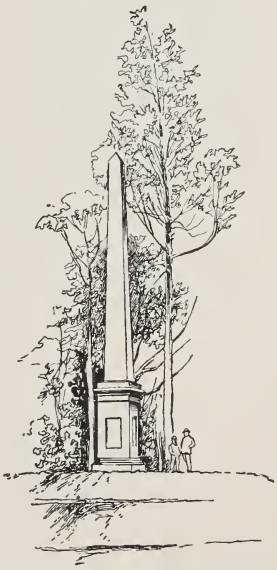
THE COLUMBUS MONUMENTS.

It is a common error of historical writers to lament that art has done so little to commemorate the event that stands most conspicuous among the achievements of men. Although it is true that no monument of appropriate proportions has ever been erected in honor of Columbus, like the stately shaft that bears testimony to the greatness of Washington in the city of his name, or the statue of Liberty at the sea-gates of our metropolis, it is nevertheless a fact that the effigy of "the Admiral of the Indies" has been painted and carved more often, perhaps, than of any other except the Saviour of Mankind, and that the world is reminded of its obligations to him by more monuments than have been reared to the honor of any other hero of history. There are no less than twenty-nine statues and monuments to Columbus in America alone, and the revival of interest in his career, because of the four hundredth anniversary of the discovery, will result in the erection of several more. There are six monuments to Columbus in Spain, and seven in Italy, but the other nations of Europe have thus far neglected to pay such tribute to his memory, because, perhaps, they had no association with his career.

The first monument to Columbus is that which is said to have been placed by King Ferdinand over his grave in the Church of the Carthusian friars at Seville, but the stone has disappeared if it ever existed, of which there is much doubt.

No. 91. The Baltimore Monument.

The first erected in America still stands in the grounds of the Samuel Ready Orphan Asylum, within the city limits of Baltimore. It is a plain shaft about thirty feet high, resting upon a turf-covered mound, and surrounded by a group of stately cedars. It bears the inscription, "Sacred to the Memory of Chris. Columbus, October XII, MDCCVIIIC;" and was erected by General d'Amamor, a French soldier of fortune, who came to the United States with Count de Grasse to serve in the Revolutionary Army. After the surrender of Yorktown he took up his residence in the then suburbs of Baltimore, where he lived until 1797.



THE BALTIMORE MONUMENT.

The monument was dedicated on the three hundredth anniversary of the discovery of America.

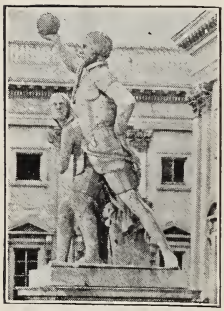
MONUMENT IN BALTIMORE, ERECTED BY ITALIAN RESIDENTS.

No. 92. Model of a Statue Erected by the Italian Citizens of Baltimore.

One hundred years later the Italian residents of Baltimore erected another monument in honor of the great Discoverer. It stands in Druid Hill Park, and was paid for by public subscription. The sculptor was Achille Canessa, of Genoa. The monument was unveiled on the 12th of October, 1892.

No. 93. Marble Group at the Capitol at Washington.

When the main portion of the Capitol at Washington was completed, in 1846, a semi-colossal group in marble was placed upon the southern buttress of the eastern portico at the right of the main entrance. It was carved in Italy, by Signor Persico, and cost $24,000; the first piece of statuary that was ever purchased by the Government of the United States. An armor-clad figure of the Discoverer stands in a dramatic posture, holding aloft in the right hand a small globe on which is carved the word "America." A nude Indian girl crouches awe-stricken at his side.



MARBLE GROUP ON CAPITOL STEPS, WASHINGTON.

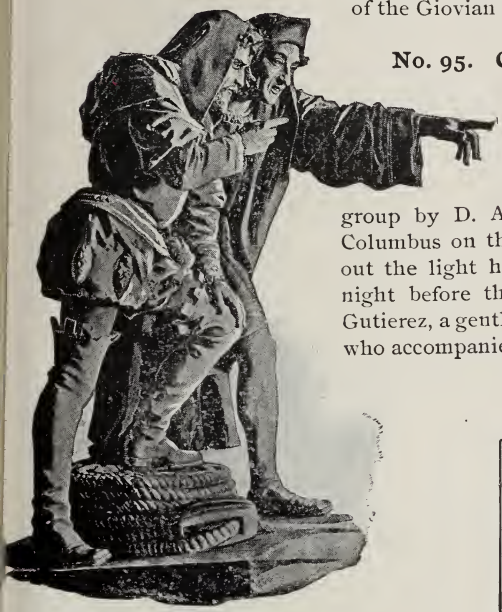
A bill has been introduced in the Congress of the United States and has passed the Senate, appropriating seventy-five thousand dollars for the erection of a monument at the western entrance to the Capitol grounds at the head of Pennsylvania Avenue, where a "Peace Monument" now stands. It is also proposed to erect a "triumphal arch" in honor of Columbus at the crest of the hill at the end of Sixteenth Street.

No. 94. The Stebbins Statue.

In 1867, a fine statue of Columbus was erected in Central Park, New York, by Mrs. Marshall O. Roberts, as a gift to that city. It was designed and executed in Rome, by Miss Emma Stebbins, sister of the Hon. Henry G. Stebbins, who also designed the fountain at the terrace in the Park. The

THE STEBBINS STATUE.

statue is seven feet high, and the base thirty-one inches. It represents Columbus in the garb of a sailor with a mantle thrown over his shoulder. The face is copied from the accepted portraits of the Giovian type.



COLUMBUS POINTING OUT LIGHT.

No. 95. Columbus Pointing Out the Light.

Mr. Napoleon Sarony, the well-known photographer of New York, has a beautiful group by D. Anvers of Naples, representing Columbus on the deck of his caraval, pointing out the light he is said to have seen on the night before the discovery of land to Pedro Gutierez, a gentleman of the king's bedchamber, who accompanied him on the voyage.

STATUE AT ST. LOUIS.

No. 96. The St. Louis Statue.

In 1886, a statue of Columbus was inaugurated at St. Louis, the gift of Mr. Henry Shaw, a public-spirited citizen of that place. It consists of the single figure of Columbus, in gilt bronze, of heroic size, standing on a somewhat lofty granite pedestal, which is enriched by four bronze panels with reliefs portraying prominent events in his career. He is represented at the moment when, on the evening of the 11th of October, 1492, he imagined he saw a light in the westward, and is looking forward with an expression half anxious, half triumphant, to this beacon of an unknown world. The face of this statue is copied from that at Genoa. The figure was modeled and cast in the Mueller foundry at Munich.

INSPIRATION OF THE BOY COLUMBUS.

No. 97. The Inspiration of Columbus.

Some years ago Mr. A. P. Chamberlaine, of Concord, Mass., presented to the Academy of Fine Arts, Boston, a beautiful piece of marble representing, "The First Inspiration of the boy Columbus." He is represented as a youth in the costume of the period, sitting upon the capstan of a vessel, with an open book in his hand and his foot carelessly swinging in an iron ring that hangs from a staple in the capstan. It is the work of Guilio Monteverde, a young artist of Rome, in 1871, and was awarded the first gold medal at the National Art Exhibition at Parma that year. A duplicate is owned by Prince Giovanelli, of Florence. Monteverde is now a Senator in the Italian parliament.

No. 98. Statue in Louisburg Square, Boston.

There is another statue in Boston of Columbus as a boy, which stands in Louisburg Square, and was presented to the city, in 1849, by Joseph Iasigi, a wealthy resident of Grecian nativity. It was carved in Leghorn.

LOUISBURG STATUE

No. 99. The Sacramento Group.

A marble group, representing Columbus explaining his theory of a western passage to the Indies to Queen Isabella, was presented to the State of California by Mr. D. O. Mills, of New York City. It stands in the rotunda of the Capitol at Sacramento. Larkin G. Mead was the sculptor. It was carved in Italy from a single block of marble, and cost $60,000.

SACRAMENTO GROUP.

The most conspicuous ornament on the building of the Long Island Historical Library, Brooklyn, is a terra-cotta bust of Columbus, of modern but artistic workmanship, by Olin L. Warner, of New York, who took for his model the bust at Genoa, but introduced some changes of costume, including a head-dress.

No. 100. The White House Bust.

In the main vestibule of the White House at Washington is a bust in marble, but its origin and authorship have been forgotten.

No. 101. The Philadelphia Monument.

PHILADELPHIA STATUE.

After the Centennial Exposition, in 1876, the Italian residents of Philadelphia purchased a statue of Columbus there exhibited by one of their countrymen, and presented it to the Park Commissioners, by whom it was placed in Fairmount Park.

No. 102. The Chicago "Herald" Monument.

CHICAGO HERALD MONUMENT.

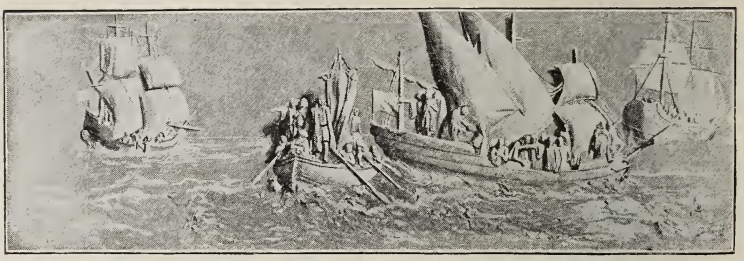
In 1891, the Chicago *Herald* sent an expedition to Watlings Island, and, at or near the point where Columbus is supposed to have landed, erected a column of masonry, which is surmounted by a marble globe bearing an appropriate inscription: "On this spot Columbus first set foot on the soil of the New World. Erected by the Chicago *Herald*, June 9, 1891."

No. 103. Monument Erected by the Italian Residents of New York.

STATUE ON TOP OF MONUMENT ERECTED BY ITALIAN RESIDENTS IN NEW YORK CITY.

A beautiful statue of Columbus was erected by the Italian residents of New York last summer, and unveiled on the 12th of October, 1892. The design was by Gaetano Russo, an Italian sculptor, and the work was executed under the direction of a committee appointed by the Italian Government at Rome. The figure is 13 feet high, the shaft and pedestal 62 feet high, which, with the heavy stone foundation, gives the structure a total height of 84 feet from the ground. The figure is of marble, including the pedestal. The base is about 36 feet square. At the base of the circular marble shaft will be four figures, one representing a Spaniard, the second an Italian, the third an American, and the fourth a winged genie. The work was done in Italy and cost $35,000. The sculptor gave the design and services free. The money to pay the expense was raised by subscription from the Italian citizens of New York.

BAS-RELIEF ON MONUMENT ERECTED BY ITALIAN RESIDENTS IN NEW YORK CITY.



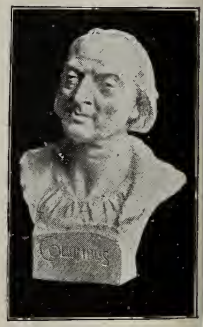
BAS-RELIEF ON MONUMENT ERECTED BY ITALIAN RESIDENTS IN NEW YORK CITY.

No. 104. Design of Monument to be Erected by Spanish Citizens in New York.

MONUMENT ERECTED BY SPANISH RESIDENTS IN NEW YORK.

Not to be outdone by their neighbors of Italian birth, the Spanish residents of New York propose to place in Central Park a magnificent fountain, from the base of which will rise a half globe. Upon its summit will stand a colossal figure of Columbus, explaining a chart to the two Pinzon brothers, his companions in the first voyage. It was designed by Fernando Miranda.

No. 105. Bust of Columbus by Fernando Miranda.



MIRANDA BUST.

The people of Columbus, Ohio, propose to erect a monument to the man in whose honor their city was christened, and designs have been asked for from prominent artists.

It is proposed by the citizens of Chicago to erect a monument to Columbus on the Lake front of that city, and its dedication will be part of the services of the World's Fair. The monument will be placed on a quadrangular terrace, at each angle of which will be a lamp-post with torches, an anchor and a chain, the

links of which are symbolical of Columbus' days of captivity. Four long steps will be placed on either side, and the monument will consist of a pedestal ornamented on its principal front with a tablet in the shape of a medallion and destined for an inscription. The other fronts will contain each a bas-relief representing the following subjects: 1st, the appearance of Columbus at the convent of La Rabida; 2d, Queen Isabella offering her jewels; 3d, the reception of Columbus at Barcelona on his return from his fourth voyage; and 4th, reception by Queen Isabella. On the principal front of the base will be the prow of a vessel terminated by a figure, the genius of Columbus, holding in each hand a torch and showing him the route to take. Above the vessel's prow, but back, will be the principal group, Columbus surrounded by a few of his companions, and illustrative of his pointing to the new land promised and for which he had searched so long. On the lateral sides, about the height of the prow, and sitting on a small pedestal, Fame is proclaiming, to the sound of a trumpet, the glories of Christopher Columbus. The figure on the posterior side personifies the city of Chicago, supporting an escutcheon with this inscription: "The City of Chicago to Christopher Columbus."

No. 107. The Drake Fountain at Chicago.

STATUE ON DRAKE FOUNTAIN.

Mr. John B. Drake, of Chicago, presented to the people of that city a beautiful fountain, with an ice chamber capable of holding two tons of ice, and furnishing water at ten faucets. The monument is gothic in style, the base being made of granite from Baveno, Italy. Upon the pedestal in front of the fountain is a bronze statue of Columbus seven feet high, designed by R. H. Park, and cast in the Royal Foundry at Rome. The inscription reads: "Ice-water Drinking Fountain, presented to the City of Chicago by John B. Drake, 1892."

No. 108. The Liverpool Statue.

On the portico of the Exchange Building in Liverpool, England, stands a statue of Columbus, which was erected in 1866, and it is the only monument that was ever erected to Columbus in Europe outside of Italy and Spain.

STATUE AT LIVERPOOL.

NASSAU STATUE.

No. 109. The Nassau Statue.

A statue of Columbus at Nassau, New Providence, in the Bahama Islands, was presented to the Colony by Sir James Carmichael Smyth, Governor of the Bahamas from 1829 to 1833. It was modeled in London in 1831, by an artist named Groggon. The monument stands directly in front of the Government House, is made of metal and painted white. The figure is nine feet high, and is placed upon a pedestal six feet high and five feet square. On the northern and seaward side of the pedestal is the inscription, "Columbus, 1492." It was erected in May, 1832.

No. 110. The Cardenas Statue.

There is a statue at Cardenas, Cuba, which was erected by the celebrated Cuban authoress, Senora G. Gomez de Avellaneda, the wife of a former Governor. It was carved by J. Piguer, of Madrid.

CARDENAS STATUE.

Nos. 111, 112, 113 and 114. The Cathedral Tablet, Havana. Statue in the Capt. General's Palace, Havana. Bust in El Templete, Havana. Columbus in Chains, Havana.

In addition to the marble tablet that is embedded in the wall of the Cathedral at Havana, where the remains of Columbus are supposed to rest, there are three statues to the Discoverer in that city. One, a full length, heroic figure in marble, stands upon a lofty pedestal in the court-yard of the palace of the Captain-General. The second is a marble bust upon a column in front of the little chapel, "El

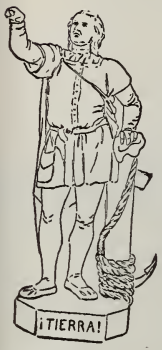
TABLET IN CATHEDRAL AT HAVANA.

BUST IN EL TEMPLETE.

MONUMENT IN CAPT. GEN. PALACE, HAVANA.

Templete," which marks the spot where the first mass was celebrated on the Island of Cuba; and the third is an impressive figure of an old man in chains sitting on the deck of a vessel, which ornaments the library of the Bibliotheca Publica, of the Royal Economical Society of the Friends of the Country, which has kindly loaned it for exhibition in La Rabida. It was modeled by Valtmijana, at Barcelona, Spain.

COLUMBUS IN CHAINS.



THE MELERO STATUE.

No. 115. The Melero Statue.

Mr. Miguel Melero, Director of the Academy of Painting and Sculpture at Havana, has designed and finished in gypsum a statue of Columbus, that will be cast in bronze for the city of Colon, in the State of Matanzas, Cuba. The work is paid for by the generosity of a rich sugar-planter in Matanzas.

MELIDA DESIGN FOR MONUMENT.

No. 116. The Melida Design for a Tomb of Columbus, Havana.

On February 25th, 1891, a royal decree was issued by the Government of Spain, through the Ministry of Colonies, inviting competition between Spanish artists for the erection of an appropriate sepulchre in which to preserve the alleged remains of Christopher Columbus in the cathedral at Havana, and for a statue in his honor

in the central plaza of that city. Fifty thousand dollars was appropriated for the first and one hundred thousand dollars for the others. Several designs were submitted to a jury, who awarded the first prize to Arthur Melida and a premium of five thousand dollars; the second prize was given to Don Antonio Alsina; and the third to Don Francisco Fons. The sepulchre is now being erected, upon the Melida design, at Havana.

The Melida design represents a bier covered with a heavily embroidered pall, borne upon the shoulders of four heralds, in garments richly carved to represent lace and embroidered work. The two front figures bear sceptres surmounted by images of the Madonna and St. James, the patron saint of Spain. On the front of their garments are represented the arms of Castile and Leon. The rear bearers represent Aragon and Navarre, the former being indicated by four red staffs on a gold field, and the fourth has gold linked chains on a red field. The group is supported on a pedestal ornamented about its edge with a Greek fret.

No. 117. Design for a Tomb of Columbus by Alsina.

The design submitted by Antonio Alsina represents Spain and America united by the symbol of the Christian faith. The sitting statues represent Hope, Cosmography and Navigation. The Spanish lion supports the shield of the Catholic kings. The statue of Fame, whose wings partly appear behind the upper group, is pointing to the name of Columbus inscribed on a medallion placed on the rear of the funereal urn.

THE ALSINA DESIGN.

No. 118. Design for a Tomb of Columbus by Fons.

The design of Francisco Fons represents a sarcophagus supported by six pillars, three at the head and three at the feet. Upon it lies Columbus, represented as in his dying bed, with a cross at his head, before which an angel is standing. One hand of the angel

is resting on his shoulder and the other is pointing upward. At each corner of the sarcophagus is a winged figure representing Fame. Below it is a globe covered with tropical foliage in relief. About it sit four allegorical figures, and on the sides of the base supporting the pillars are symbolical figures in high relief.

THE FONS DESIGN.

No. 119. Design for Monument to Columbus at Havana, by Susillo.

The design submitted by Don Antonio Susillo was adopted for the monument, and it is now being carved. It represents a boat supporting a vessel, which has carved on its bow the date 1492. In it are two figures, one of an Indian, and the other of a white bearing a cross. On one side is a large medallion of Ferdinand and Isabella. The globe rests on a truncated pyramidal base which, in turn, is supported by a pedestal having at each of its four angles an allegorical figure, and on each of its faces a bronze bas-relief.

THE SUSILLO DESIGN.

TOP OF SUSILLO DESIGN.

BASE OF SUSILLO DESIGN.

BASE OF SUSILLO DESIGN.

BAS-RELIEF ON SUSILLO DESIGN.

BAS-RELIEF ON SUSILLO DESIGN.

BAS-RELIEF ON SUSILLO DESIGN.

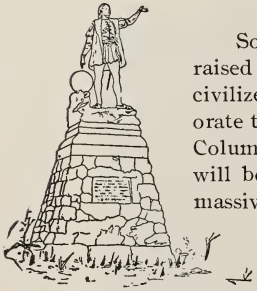
BAS-RELIEF ON SUSILLO DESIGN.

No. 120. The San Domingo Statue.

SANTO DOMINGO STATUE.

The Statue of Columbus in the City of San Domingo, which was founded by Columbus, in front of the cathedral in which his bones lay for two hundred and fifty years, and where it is claimed they still remain, is a heroic statue in bronze. It stands in the centre of the plaza opposite the government palace. It was cast in France, by order of the Dominican Government, about 1880. It represents Columbus in heroic size, pointing to the westward. At the base is a life-size figure of an Indian girl representing Anacaona, the unfortunate wife of the no less unfortunate Cacique of Cibao, tracing an inscription which reads: "Yllustre y Esclarecido Varon, Don Cristoval Colon."

No. 121. The Isabella Monument.



THE ISABELLA MONUMENT.

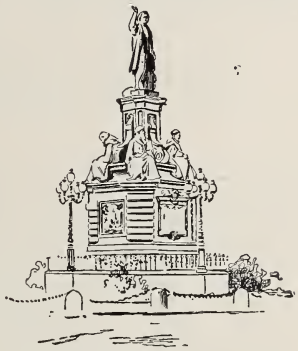
Some enterprising and patriotic citizens of Boston have raised funds for the erection, on the site of Isabella, the first civilized settlement in the New World, of a statue to commemorate the event and the man. It is to be a bronze figure of Columbus, designed by the sculptor Ruyens of Ghent, and will be cast at Chicopee, Massachusetts. It will stand on a massive pedestal of Cape Anne granite. There are two bas-reliefs, representing the Genius of Christianity and the Genius of Civilization. The former is a female figure, representing the Mother Church fostering a little Indian child and pointing to a suspended cross in the distance, the emblem of man's salvation. The second bas-relief is an ideal figure of the Goddess Ceres drawn in a chariot by prancing horses; her

arms are filled with gifts and flowers, and Columbus at the heads of the horses is pointing the way for her to follow. A third tablet carries an inscription in Latin, from the pen of Monsieur Schroeder, as follows :

ANNO. CLAUDENTE. SAECULUM. XV
EX. QUO. COLONI. CHRISTIANI. COLUMBO. DUCE
HIC. POST. OPPIDUM. CONSTITUTUM
PRIMUM. IN. MUNDO. NOVO. TEMPLUM
CHRISTO. DEO. DICARUNT
CIVES. BOSTONIAE. SUB. AUSPICE
EPHEMERIS. BOSTONIENSIS
CUI. A. SACRO. CORDE. EST. NOMEN
NE. REI. TANTAE. MEMORIA. UNQUAM. DELABATUR
HAEC. MARMORI. COMMENDAVIT
A. D. MDCCCLXXXXII

No. 122. Monument in the City of Mexico.

The capital of Mexico has long had, in one of its public thoroughfares, a truly artistic monument to the great Discoverer. It was executed by Cordier, a French sculptor, and was the gift to the city of one of her sons, Señor Don Antonio Escandon, by name. The sub-base of this monument is a large platform of basalt, surrounded by a balustrade of iron, from which spring five lanterns. From the platform rises a square mass of red marble ornamented with basso-relievos. One of these represents the arms of Columbus, surrounded with garlands of laurel; another portrays the rebuilding of the monastery of Santa Maria de la Rabida; the third represents the discovery of the island of San Salvador, while the fourth reproduces a fragment of a letter from Columbus to Raefael Sanchez, beneath which is placed the dedication of the monument by the patriotic gentleman to whose munificence the city is indebted for the memorial. Surrounding the pedestal, four life-size figures, in bronze, stand above the basso-relievos, representing, respectively, Padre Marchena, guardian of the monastery of Santa de la Rabida; Padre Fra Diego Deza, confessor of King Ferdinand, to the encouragement and support of which two men the hardy adventurer owed the royal favor; Fra Pedro de Gante and Fra Bartolome de las Casas, the two missionaries who most earnestly gave their protection and services to the Indian natives of the soil. Surmounting the whole is the dignified effigy of Columbus, in the act of drawing aside the veil which hides the New World. In both conception and treatment this monument is conceded to rank with the best of its class, even in the Old World.



MONUMENT IN MEXICO.

PILAR STATUE.

No. 123. The Pilar Statue, Mexico.

A statue of Columbus, designed by Pilar, was erected in the Paseao de la Reforma, City of Mexico, October, 1892.

No. 124. The Statue at Colon.

In the Colombian seaport which was christened Colon, in honor of the famous Discoverer, but to which modern commerce has given the less distinguished and less appropriate name of Aspinwall, stands a bronze group of Columbus, by Vicente Vela, an Italian sculptor, the gift to that place of Eugenie, late unfortunate Empress of the French. It represents its subject clothed in the semi-monkish garb which he sometimes wore, with his right hand touching, as if to protect, the half-clad Indian woman by his side, and is a pleasing and artistic monument.

STATUE AT COLON.

No. 125a. The Fountain at Colon.

A fountain at Colon is also dedicated to Columbus, and in one side of the column is a bas-relief in marble representing the landing at Guanahani.

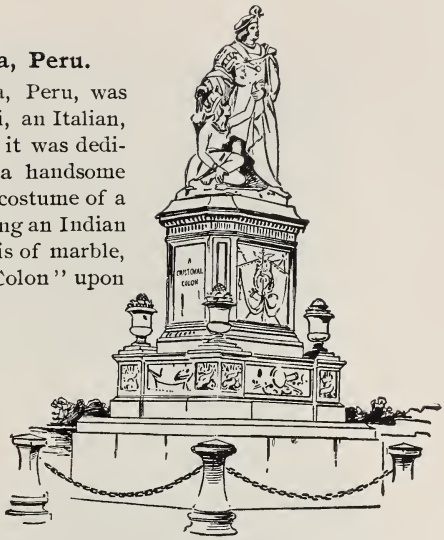
FOUNTAIN AT COLON.

No. 125b. Bas-Relief on the Fountain at Colon.

BAS-RELIEF ON FOUNTAIN AT COLON.

No. 126. The Statue at Lima, Peru.

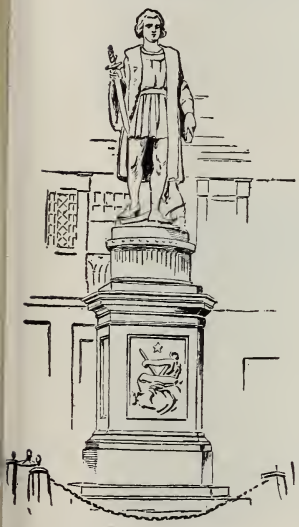
The statue of Columbus at Lima, Peru, was erected in 1850, by Salvatore Rovelli, an Italian, at the expense of the Republic, and it was dedicated with great ceremony. It is a handsome group, representing Columbus in the costume of a Courtier of the sixteenth century, raising an Indian girl from the ground. The pedestal is of marble, bearing the inscription "A Cristoval Colon" upon one face, and upon the other three faces handsome urns intended for tropical plants, and the bust is handsomely carved with geographical and astronomical designs.



STATUE AT LIMA.

No. 127. The Valparaiso Statue.

At Valparaiso, Chili, is a marble statue of the Discoverer, of heroic size. It stands at an angle of two streets and in front of one of the handsomest houses of the city. The figure is of bronze, and the pedestal of marble. On the several faces of the latter are appropriate inscriptions and representations of nautical implements. In the figure Columbus stands in an advancing attitude, holding a cross in his right hand.



STATUE AT VALPARAISO.

No. 128. Bust at Santiago, Chili.

The bust of Columbus at Santiago, Chili, is of marble, and represents a face of the De Bry type, with a Dutch cap and garments.

BUST AT SANTIAGO.

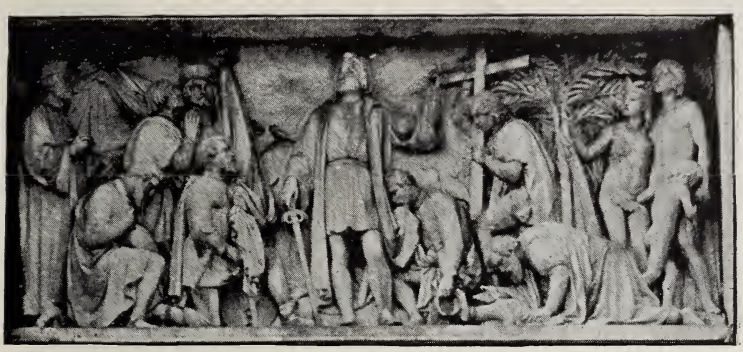
No. 129. The Genoa Monument.

That which is admitted to be the finest existing monument to Columbus stands near the railway station in Genoa, the city of his birth. The Genoese monument was erected in 1862. It was first ordered from the sculptor Bartolini, who shortly after died. Freccia then took it up, but had only just finished a rough model; however, it was finished by Franzone and Svanascini, of Carra. It consists of a huge quadrangular pediment, at the angles of which are seated allegorical figures of Religion, Geography, Strength and Wisdom. Resting on this pediment is a large cylindrical pedestal decorated with ship's prows, upon which stands a colossal statue o f Columbus, with his left hand resting upon an anchor. At his feet, in a half sitting, half kneeling posture, is an allegorical figure of America in the act of adorning a cross or crucifix which she holds in her right hand. The four bas-reliefs on the sides of the pediment represent the most important events in the life of Columbus: (1) Columbus before the Council of Salamanca; (2) Columbus taking formal possession of the New World; (3) His flattering reception on his return by the Spanish Sovereigns; and (4) Columbus in chains.

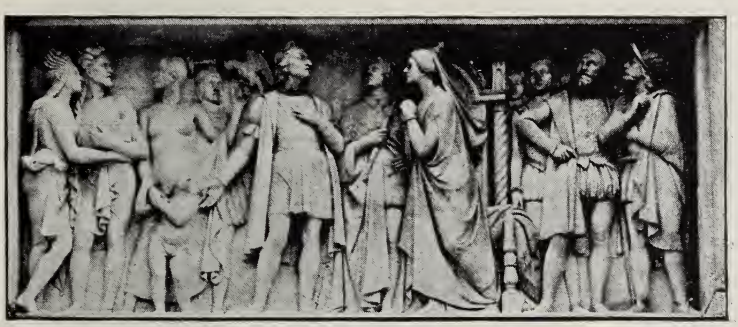
GENOA MONUMENT.

No. 130. Bas-Reliefs on the Genoa Monument.

BAS-RELIEF ON GENOA MONUMENT.

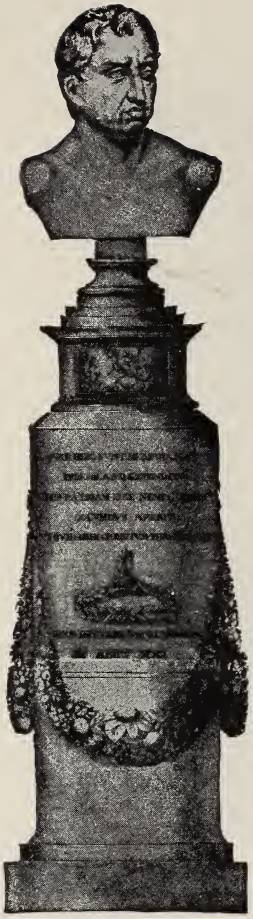


BAS-RELIEF ON GENOA MONUMENT.



BAS-RELIEF ON GENOA MONUMENT.

BAS-RELIEF ON GENOA MONUMENT.



CUSTODIA BUST.

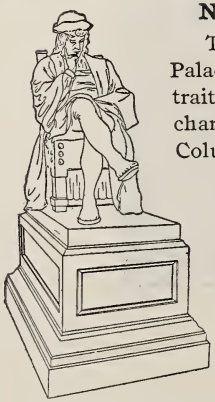
No. 131. "The Custodia," Genoa.

The bust of Columbus which surmounts the hollow shaft called the "Custodia," at Genoa, in which the manuscripts and autographs of Columbus are preserved, was carved by Peschiera in 1826, but it has been repudiated by de Conchas, a learned critic, who claims that it is the head of a Roman emperor, by a deaf mute named Castilli.

No. 132. Statue in Red Palace, Genoa.

The statue of Columbus in the Red Palace, Genoa, represents him standing upon the deck of the ship pointing out land to his incredulous sailors, while behind him stands a padre with a cross. The pedestal is ornamented with prows of caravels, and on each side of it is a mythological figure representing Discovery and Industry.

STATUE IN RED PALACE, GENOA.



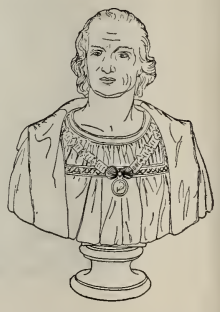
STATUE IN COLUMBUS COLLEGE, AT GENOA.

No. 133. Bust in Red Palace, Genoa.

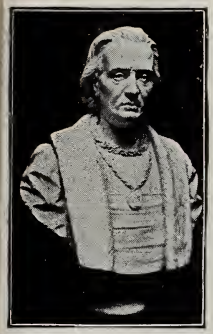
The bust of Columbus which stands in the Red Palace at Genoa was carved from the Capriola portrait, which was submitted to the committee in charge by the Duke of Veragua, a descendant of Columbus, who was invited to recommend a model.

No. 134. Statue in College at Genoa.

In 1892 the students of the Christopher Columbus college at Genoa demonstrated their patriotism by raising a large fund, which was expended in the erection of a statue to Co-



BUST IN RED PALACE, GENOA.

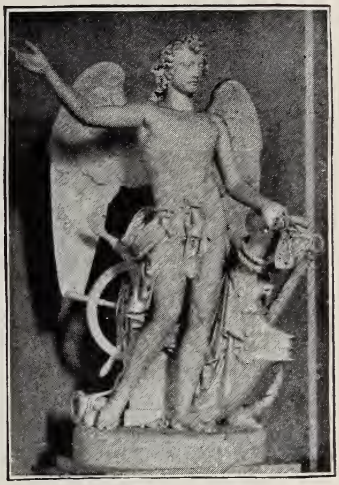


BUST IN CIRCOLO FILOLOGICO É STENOGRAFICO, GENOA.

lumbus in the patio of that institution. It represents the Discoverer in a sitting posture.

No. 135. Porcelain Copy of Bust in Genoa.

In the Philological Circle at Genoa, is a beautiful piece of marble with a strong face, very much like the traditional types of Columbus, but around the neck is a chain, to which is attached a medal bearing an unknown face.



GENIUS OF COLUMBUS.

No. 136. Statue of Cicagua, Italy.

STATUE AT CICAGUA.

No. 137. The Genius of Columbus.

A beautiful figure in marble, representing the Genius of Columbus, stands in the Royal Palace at Genoa. It represents a young man with a genie with wings, surrounded by nautical implements.

No. 138. Bust at Rome.

There is a bust of Columbus in the Capitoline Museum, Rome, but its origin and artist are unknown. There is a copy in marble in the rooms of the Historical Society at New York.

BUST IN CAPITOLINE MUSEUM, ROME.

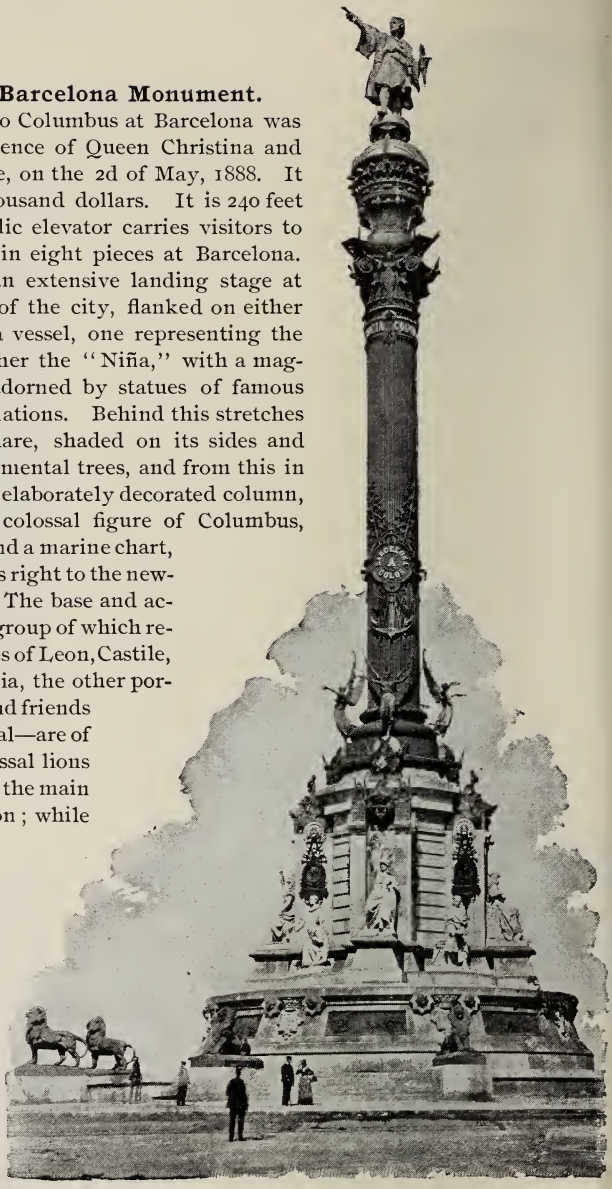
No. 139. The Cogoleto Monument.

At the town of Cogoleto, which claims to have been the birthplace of Columbus, is a heroic bust of the Giovian type upon a pedestal of granite, bearing an appropriate inscription. The pedestal also bears nautical designs, and upon one side is a griffin in marble.

MONUMENT AT COGOLETO.

No. 140. The Barcelona Monument.

The monument to Columbus at Barcelona was unveiled, in the presence of Queen Christina and the Ministers of State, on the 2d of May, 1888. It cost two hundred thousand dollars. It is 240 feet high, and an hydraulic elevator carries visitors to the top. It was cast in eight pieces at Barcelona. The plan comprises an extensive landing stage at the harbor in front of the city, flanked on either side by the prow of a vessel, one representing the "Pinta," and the other the "Niña," with a magnificent balustrade, adorned by statues of famous explorers of various nations. Behind this stretches an ample paved square, shaded on its sides and rear by rows of ornamental trees, and from this in turn rises a lofty and elaborately decorated column, surmounted by the colossal figure of Columbus, holding in his left hand a marine chart, and pointing with his right to the newly discovered land. The base and accessory figures—one group of which represents the provinces of Leon, Castile, Arragon and Catalonia, the other portraying the patrons and friends of the intrepid Admiral—are of stone; the eight colossal lions guarding its base, and the main shaft, itself, are of iron; while the four graceful figures of Fame and Renown, the panels, with their elaborate reliefs, and the other decorative devices which enrich the monument, and the crowning effigy of Columbus — which is a little over eighteen feet in height, and weighs some thirty tons—are all bronze, cast from the cannons contributed for the purpose by the Spanish Government. This monument was the work of several artists, the principal figure being the



BARCELONA MONUMENT.

conception of Rafael Atche, a Catalan sculptor, and the cost of defraying it was borne partly by the city and partly by voluntary subscription from various municipalities, corporations and private individuals.

CARTUJA MONUMENT.

In the court-yard of the Lonja at Seville, the building which was formerly the Royal Exchange but is now used to shelter the archives of the Council of the Indies, is an ancient and rather ordinary statue of Columbus in marble, erected nearly a hundred years ago.

No. 141. The Cartuja Statue, Seville, Spain.

After Columbus returned from his last voyage to the New World, he found shelter in the old monastery of the Carthusian Monks at Seville, and there he remained for two years. After his death, at Valladolid, his remains were removed to the chapel of this monastery and lay for nearly half a century, when they were removed to Santo Domingo. The monastery is now occupied as a porcelain factory, but the chapel has been left intact and is still used for worship. Before the main entrance, under the shelter of some beautiful trees, is a statue of Columbus by some unknown artist, that was erected many years ago.

No. 142. Salamanca (Spain) Monument.

SALAMANCA MONUMENT.

At Valcuebo, a country farm once belonging to the Dominicans of Salamanca, Columbus was entertained by Diego de Deza—prior of the great Dominican convent of San Esteban and professor of theology at Salamanca—while the Junta of Spanish ecclesiastics considered his plans. The country people have a tradition that on the crest of a small hill near the house, now called "Toes de Colon," Columbus passed long hours conferring with his visitors or reading in solitude. The present owner, Don Martin de Solis, has erected a monument to his memory on this hill, consisting of a stone pyramid surmounted by a globe and surrounded by an ordinary iron fence.

MONUMENT AT GRANADA.

No. 143. The Monument at Granada, Spain.

A monument in honor of Columbus and Isabella was dedicated at Granada on the 2d of November, 1892. It is of highly polished black and white marble, and represents Isabella seated in a large Gothic chair with a geographical chart on her lap. Before her stands Columbus explaining his theories. The sculptor was Mariano Bellinure.

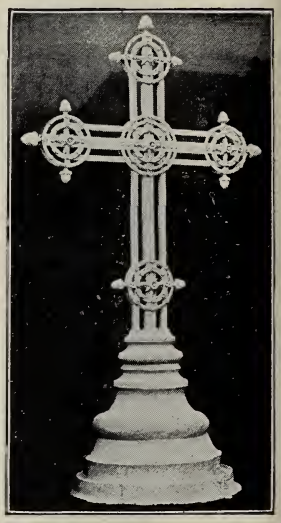
LA RABIDA MONUMENT.

No. 144. The Beer Statue.

THE BEER STATUE.

After an investigation of the different portraits of Columbus the Lotto was adopted by Frederic Beer as a model for his statue of Columbus. It has been reproduced in bronze by Cottin. Columbus is represented on his ship, thoughtful, almost anxious, having on his face the absolute certainty of his calculations, but also the troublous inquietude of a solution that is fleeing from him. At his feet lie an anchor and a map of the world, around him are the signs of a revolt that will soon break out; but the serenity of the strong does not abandon him, and alone against all he believes and dares.

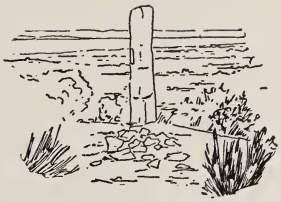
Nos. 145 and 146. Monument at La Rabida. Cross at Summit of La Rabida Monument.



CROSS ON TOP OF LA RABIDA

On the 12th of October, 1892, a magnificent monument, erected by the Government of Spain in honor of Columbus and the Pinzon brothers, was dedicated with great ceremony. It stands in front of the old monastery of La Rabida, at Palos. It represents a fluted Corinthian column capped by a crown supporting an orb surmounted by a cross. The column rests upon a prismatic support from which protrude four prows of vessels, and the pedestal of the whole is in the form of a tomb with an Egyptian-like entrance, to which broad staircases lead on four sides. The orb bears two bands—one about its equator, and the other representing the zodiac. On the Corinthian column are the names M. Pinzon and V. Pinzon. Under the prows of the vessels is the name "C. Colon," with a list of the persons who accompanied him on his voyage of discovery.

Nos. 147, 148 and 149. Remains of Monument originally erected at La Rabida. Columbus and the Prior of La Rabida. Columbus and his child at the Gate of La Rabida.



MONUMENT ORIGINALLY ERECTED AT LA RABIDA.

There has always been a dispute as to the exact spot where Columbus first addressed the monks at La Rabida. Many years ago a shaft was erected about six hundred yards from the convent to identify the place, and it has been very badly chipped by relic hunters, and the soft stone has worn rapidly away by exposure to the weather. Some years later a second monument was erected about thirty feet from the main entrance, where the historians claim later evidence locates the first interview between Columbus and the monks.

MADRID MONUMENT.

COLUMBUS EXPLAINING HIS PLANS TO THE PRIOR.

No. 150. The Madrid Monument.

The city of Madrid has honored itself, while honoring Columbus, by the recent erection of his effigy in bronze, of heroic size, in the Paseo de

Recoletos, one of the principal promenades in the Spanish capital. This representation portrays a benign and reverent expression of countenance with the figure clothed in the ordinary costume of his period, wearing over it a short fur-trimmed over-garment. He stands on a lofty pedestal, or, rather, crowns a column of considerable height, his left hand outstretched, as if pointing to the newly discovered land he had reached after so many hardships while the right upholds the furled flag of Spain, the cross-tipped staff of which rests upon a miniature semblance of the globe, which, in turn, rests upon the head of a capstan, about which a cordage cable is gracefully coiled.

SUNOL STATUE.

No. 151. The Sunol Statue.

The statue of Columbus at the top of the monument is by a Spanish artist named Sunol, and is considered a very fine figure. A duplicate of the Sunol statue is to be erected at New York.

THE SAMARTIN STATUE.

Nos. 152, 153, 154 and 155. The Samartin Statue. Medallion by M. de la Cuesta. Statue in Senate Chamber, Madrid. Proposed Statue by Gaudarias, Madrid.

There is a similar statue in the offices of the Ministry of Colonies, Madrid, by J. Samartin.

A monument to Columbus at Madrid has been proposed by Don Alberto Palacio.

MEDALLION BY M. DE LA CUESTA.

STATUE IN SENATE CHAMBER, MADRID.

GAUDARIAS STATUE.

PLUS ULTRA.

No. 156. Plus Ultra.

In the Royal Academy at Madrid is a beautiful allegory in marble entitled "Plus Ultra," or there is more beyond. The author was J. Gaudarias, and he intended this work to illustrate the discovery of the New World. It represents a female figure upon the back of a winged lion treading upon globes.

No. 157. The Isabella Group, Madrid.

MONUMENT TO COLUMBUS AND ISABELLA, AT MADRID.

There is still a monumental group in Madrid, which, while it was erected in honor of Queen Isabella, may be said to honor Columbus in equal degree, though his effigy is no part of it. This conception represents his royal patroness in bronze, holding aloft a cross, and seated on a richly caparisoned horse, whose reins are held on the one side by a monk, and on the other side by a soldier, with an unsheathed sword resting on his left arm.

No. 158. The Shield of Columbus.

There is in the Armeria Real (Royal Armory) at Madrid, a remarkable shield intended to commemorate the discoveries of Columbus, which was designed by Julio Romano, one of the most celebrated pupils of Rafael. It is said to have been made at the order of Charles V. According to mythology, Hercules divided the two mountains Calpi and Abyla, which stood where now is Gibraltar at the entrance of the Mediterranean Sea, placing one in Europe and the other in Africa, and then erected two pillars on their summits bearing the inscription, "Non plus Ultra," which means "there is nothing beyond."

SHIELD OF COLUMBUS.

The design of the shield represents the moment when the pillars of Hercules are being extended to include the countries discovered by Columbus. Charles V. stands upon a richly carved ornamented vessel, holding the standard of Spain, and crowned by victory. Fame, with her trumpet is before him, and hands him a shield upon which are the words "Plus Ultra" (there is something beyond). In the background Hercules appears, bearing his pillars away, to the astonishment of Neptune and the other Gods.

No. 159. The Triumph of Columbus, sketched by himself.

TRIUMPH OF COLUMBUS.

The contracts, commissions and other papers of Columbus have been published in a book called the Codice Diplomatico, with some fac-similes. Among other relics is a sketch called "The triumph of Columbus," which is alleged to have been made by himself at Seville, in 1502, perhaps a suggestion to some artist who might wish to commemorate his deeds. In the sketch Columbus appears seated in a chariot with Providence by his side. Envy and Ignorance are monsters following in his wake, while Constancy, Tolerance, Christianity, Victory and Hope, in the form of Seraphim, attend him. Above all is the floating figure of Fame, blowing two trumpets, one marked "Genoa" and the other "Fama Columbi."

Nos. 160 and 161. Spanish Medal Commemorating the Discovery, 1892. Columbus Medal issued by Spanish Government, 1892.

ANVERSO.

REVERSO.

MEDAL COMMEMORATING THE DISCOVERY OF AMERICA.

Harrisse in his "Notes on Columbus," says: That good judges assign this picture to Columbus' own hand. Although none of the drawings ascribed to him are authentic beyond doubt, it is true that he had the reputation of being a good draughtsman. Feuillet de Conches, the well-known French writer, doubts its authenticity. The sketch is surrounded by explanatory notes in the manuscript of Columbus, or a very good imitation of it, and at the lower left-hand corner are the initial letters he was accustomed to use with his rubric.

No. 162. The Lawrence Statue.

THE LAWRENCE STATUE.

Miss Mary Trimble Lawrence, of New York, a member of the Board of Trustees of the Art Students' League, and a pupil of Augustus St. Gaudens, was selected by the Board of Directors of the World's Columbian Exposition, to furnish the model for a statue of Columbus to be erected upon the grounds at Jackson Park, Chicago. The commission was originally offered to St. Gaudens, but he suggested that Miss Lawrence be employed to work out his conception.

Columbus stands bareheaded, with face uplifted, clad in armor, as if he had just taken possession of the soil. In one hand he holds uplifted the standard of Castile and Aragon, as does the statue of the Discoverer by the Spaniard, Sunol, and in the other his sword.

THE PAVIA STATUE.

No. 163. The Statue at Pavia.

The early biographers of Columbus all asserted that he was educated at the University of Pavia, but later investigation fails to disclose any evidence of that fact. That he had a knowledge of the languages and the sciences there is no doubt, but in none of his own writings, and they are numerous, does he mention the place where he was educated. The Reverend Fathers of that University, however, claim that he was a student there, and have erected a pedestal and bust to commemorate the fact.

The Santa Maria.
Flagship of Columbus.